COVER ILLUSTRATION

• PUBLIC SCHOOL BOYS MAKING AEROPLANE MODELS SAN JOSE, CALIFORNIA

OCTOBER 1942

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DESIGN

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VOL. 44 • NO. 2

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•

During the year ahead of us those persons engaged in the field of art and education—as producers, teachers or students—will be faced with problems more numerous and more serious than ever. For this reason we have planned to publish some particularly helpful numbers which will bring help, guidance and encouragement to our readers. Not only will we present valuable background material which teachers generally demand but also many articles containing helpful suggestions. Keep your files complete.

DESIGN

VOLUME 44 NUMBER 2 OCTOBER 1942

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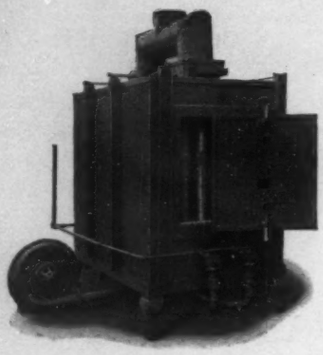

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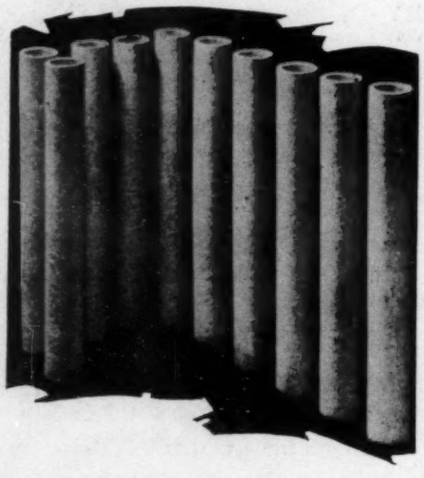

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ART TEACHERS CAN HELP NOW

● The Department of Art Education of the N. E. A. has a committee which is preparing a brochure on ART and WAR. It needs the help of art teachers of the United States. It wants to hear about any interesting and worth-while art activities, in schools or colleges, which are contributing effectively to the war effort.

If your students are doing anything for the men in the services, or to help civilian defense, or to aid bond sales, write out a page or two describing the activity and send it in to the Editor of DESIGN.

The brochure will include the following topics: **Military Uses of Art**—in camouflage and concealment, for propaganda, map-making, military instruction and recreation; **Industrial Uses of Art**—in plane design, industrial design using new materials, and instruction of workers through visual aids; **Social and Civilian Uses of Art**—in informational services, in recreation, in education at various levels. Lists of sources of posters, pamphlets, exhibitions and other teaching aids will be included.

To supplement the brochure, packets of war posters, pamphlets, magazine reprints, etc., are being assembled for distribution limited to members of the Art Department of the N. E. A. Plans are also being worked out to circulate sets of colored kodachrome slides to members.

Milwaukee Handicrafts

A special arrangement has been made with the Project through which **individuals** who are members of the Art Department of the N. E. A. may purchase these fine handicrafts for their own educational use. This is the first time that it has been possible for individual teachers to obtain the crafts, which include textiles, dolls and toys, examples of bookbinding and sets for silk-screen printing. This privilege should be of interest to doll-collectors, many of whom have wanted the dolls before but have not been allowed to buy them.

A list and announcement of terms will soon be sent to members. Orders must be placed through the Association for the individual purchases. Besides certain restrictions in quantity, the only requirements are that the materials must not be used for gifts, for any other than educational purposes.

Inquiries and applications for memberships may be addressed to the treasurer, C. Dean Chipman, Elgin Academy and Sears Academy of Fine Arts, Elgin, Illinois.

Art Can Do Much Now

• Those concerned with art and art education are asking themselves many questions as the school year opens. Much of the former routine is changed. Many new demands are made of them. Many unexpected economies are necessary. Quick decisions must be made and general reorganization is necessary to face the war needs. But courage and understanding of values never was more in demand. It is time to keep a bright outlook and cooperate in the major values in life wholeheartedly.

• The test of whether art can contribute to a real life situation is at hand. And the attitude of teachers and school administrators are being put to the acid test. Obviously our schools composing a large part of American society must miss no opportunities in making our people strong in every sense of the word.

• We need strength of mind, soul and body not only to form an inpenetrable bulwark against the onslaught of dictatorship, but to take the offensive against the idealogy which has brought the world to its present crisis.

• Everything planned for our schools from the first grade and up through high school and college must now be viewed in the light of whether it contributes materially towards the successful termination of the war and the triumph of a society where individuals may live free, contented and constructive lives. This means that all artists engaged in their professions must see to it that what they do does help. This help may mean in making us all aware of what we are fighting for, what we really want for our nation, and what we do not want. Most of all now we can best achieve our goal.

• We have long stressed that the artist must be more than a pretty picture maker. Instead he must be a person who can best objectify in a creative use of materials, those ideals which must be held out before a nation at war. "First things must be first" we have said frequently. And it remains for the artist, no matter in what medium we may work to help clarify the hazy confusion of thought that is present in times of emergency such as the present.

• Schools and teachers individually have a grave responsibility because they are engaged in shaping the lives, attitudes and modes of behavior in our rising generation upon whom the greatest problem of all American history must be placed for solution. The arts may count for much or nothing, an important inseparable force or merely pretty ways of doing things.

• Much has been said in this and other numbers as to what material things may be produced by artists, teachers and school children to help the war issue and the list is a long one. Any normal individual can scarcely be unconscious of the things that need to be made and the things that need to be saved.

• But it is in the manner of thinking, feeling and acting that art as an educational factor may serve. We need a race of emotionally balanced people. We need habits of work which put a premium on initiative. We need people who can undertake a job on their own and see it through. We need directness of attack. We need vigor. We need understanding. We need to know what elements in life must dominate and which subordinate. In short, we need a race of normally balanced American people. And art can do more for the development of these qualities in school children than any other branch of our school programs.

Felix Payant

KNOW YOUR AMERICAN ARTS

By SYBIL P. ODELL
Art Teacher
Norwin Union High School
Irwin, Pennsylvania

● American art came unconsciously with the explorers from European countries. The Spanish explorers were out to get worldly possessions, therefore, they had no eye for the arts. But with them came the priests who fostered the arts in their building of elaborate cathedrals with rich interiors and fantastic facades. However, these influences do not become manifest until the beginning of the twentieth century.

Although the Puritans and other settlers gave us very simple, interesting art, they really had no conscious love or time for it as their lives were filled with the necessities of living. The making of utensils, coverlets and furniture was their first purpose of life. Their shelters too, were also immediate necessities, therefore native materials, hand hewn lumber and stone were used and patterned after the English. These settlers dealt with the satisfying patterns and articles for their needs. In the eighteenth century Thomas Jefferson introduced into the colonies the architecture of the republic of Rome. This added splendor and grandeur after the simplicity of the earlier architecture.

Naturally the crafts were the first to be developed as home arts. The makers and designers of these were not merely craftsmen of one art but a jack-of-all-trades. Scott Graham Williamson tells us that "Paul Revere was a silversmith besides a dentist, engraver, powder manufacturer, printer, brass-founder, maker and merchant of hardware and jewelry, bell-founder, iron-founder, seal maker, picture maker. picture-frame carver, and even shod horse's shoes," Peter Pelham gave dancing lessons and taught besides painting on glass and needlework, and Gilbert Stuart was an organist besides painter.

The Anglo-Continental traditions reflected in all of their craftsmanship. For instance, the tulip-patterned furniture, slip-glazed pottery and the Stiegel glass of our Pennsylvania Dutch yields the Bavarian influence. The highboys and settles were definitely English. Our quaint old log cabins derived from the Swedish peasant cottage. It was not long before the people of the colonies were demanding portrait painters, so in came painters from England, Sweden, Switzerland and Holland. However, an interesting fact is known that the men of Virginia who were connected with the armed forces were more closely related to the mother-country, so instead of having to sit for their portrait they would send to London a personal description as a basis for the actual portrait. This is traced back to the Chinese portrait painting of the Sung Period.

As time passed craftsmen separated themselves from the trades or businesses and strove to perfect their particular talent. It was through this segregation that we learned their ideals, courage, endurance, stability, aspirations and originality.

Although history offers much material on the American art background let us get to the specific outgrowths and development of these simple, extremely functional pieces of craftsmanship which today we like to think of as American art.

Furniture. It was the first thing the Puritans had to have after they had a roof over them. These old furniture makers kept to the straight lines and right angles with curves only as a decoration and not for structural basis. This characteristic is brought out in the chest which was their basic item of furniture. This chest was used for storage as ours are today and later decorated with carvings and paint. Out of this chest came the drawers which was the same in structure only higher. The wood for this furniture was oak. Then this chest became higher and no longer was a seat but storage, hence came our well known chest-of-drawers. This type of structural design was carried out in every piece of furniture, chairs, tables, beds and cupboards. It portrayed their stability of character. They made three types of chairs. The wainscot chair which had a solid back panel with arms of turned wood. This was an indication that it was not a chair for common use, therefore got its name

A few skilled cabinet makers like this one still remain in the United States

"Master's Chair." Such chairs are found with today's dining room suites. The first tables of this period were of the trestle type but later came the rectangular with four legs and then the drop-leaf. It is interesting to note that out of sheer necessity came the chair-table.

The opportunities of the New World looked very promising and inviting to the craftsmen across the Atlantic so that during the eighteenth century an influx of the English craftsmen of all kinds poured in. The beautiful simplicity of the common folk did not satisfy them. Beginning their work with a definite traditional background they introduced the more decorative, more fragile of arts. This stepping in of the English cabinetmakers led to the formation of the guilds which put restrictions in this field so as to assure the established craftsmen to carry on and to limit the entry of competitors.

Duncan Phyfe and Thomas Chippendale put their ideas and personalities into cabinetmaking. Through this it was difficult to resist the old men from making some kind of imitation from these newcomers. However, William Savery, a Quaker, used the cabriole legs, claw and ball foot, fiddle-back without imitating Thomas Chippendale. Although Thomas Chippendale's craftsmanship was excellent and has lived up to the present and will continue to do so, it does not have the functional qualities as did work of the Puritans. The modern adaptation of his style has been very much simplified. Just the main lines and the outstanding motifs resemble his.

One day toward the end of the eighteenth century landed at Albany a Scotch family of ten by the name of Fyfe. The father, changing the spelling of his name to Phyfe, having been an apprentice to coachmaking came to be a very famous cabinet maker of his times. He met the needs and demands of the people who had become aware of the Empire styles of Europe. This demand was met so successfully that his followers were numerous. Duncan Phyfe introduced brassware as an ornament on his furniture. It is believed that he sent his brother Lochlin to England in search of these brasses, however, he used these only as models and had many more cast from them by a relative of his.

Now, what about our American piece of furniture the rocking chair. Attributed to the craftsmanship of Benjamin Franklin, and during the popularity of the rocking chair every type of chair had been tried with rockers.

In the south where there was no middle class, the so-called aristocracy preferred to import elaborate European styles. These styles were decorative in line, ornate decorations of gilt and bronze.

The nineteenth century brought a greater demand for more furniture and Baltimore became one of the first furniture factory centers of the New World. The characteristics of this machine-produced furniture was the oval over secretary doors and veneer finish and inlaid patterns.

A chair by Duncan Phyfe

This great industrial era has reduced our quantity of furniture to a minimum. This can easily be seen by the comparison of the size of today's modern homes and apartments to the size of our forefathers' roomy homesteads.

For full appreciation of the American art we should get acquainted with the other arts such as architecture which has so influenced our buildings today.

This chair by Eero Saarinen is typically modern

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Neuhaus, Eugen—**The History and Ideals of American Art.** Stanford University Press, California, 1931. American painters and paintings covered very completely.

LaFollette, Suzzanne—**Art in America from Colonial Days to Present Day,** W. S. Norton & Co., Inc., N. Y. 1929. Easy reading, not too technical.

Atlantic Magazine—**Arts in America** by John A. Kouwenhoven, 168:175-80, Aug. 1940. Good.

Williamson, Scott Graham — **The American Craftsmen,** Crown Publisher, N. Y. 1940. Excellently written, interesting, well illustrated.

Movie — **Furniture making** — 1 reel. Contrasts the important period styles of the past with styles of today; shows master craftsmen at work; outlines modern methods in machine production of furniture. (Eastman) University of Minnesota Extension Dept., $.75.

PRODUCING A SCHOOL MAGAZINE O

By OMA STRAIN
Art Department
Norwood Hi. Sch.
Norwood, Ohio

● Sometimes it seems to me that every teacher has one of two repressed ambitions, either to get-rich-quick running a tea-room, or to publish a book. My chronic urge is towards the latter, ordinarily kept in hand easily due to natural indolence. But the past year something went agley and the Art Department was in the publishing business.

Teachers save things of no value whatever. I am no exception. Several times a week I pick up discarded drawings and scribblings done in what writers of psychology on art refer to as "a free spirit of play." The vigor of such gleanings is quite surprising, or perhaps it's the unexpected subject matter. Most art teachers have a file full, none of it important but just too good to throw away; student and faculty caricatures (including the art teacher's), miscellaneous cartoons, and sometimes "just blobbles" in watercolor or whatnot.

One of my treasures is a hand-lettered newspaper, 3"x4", 3 columns wide, complete with headlines, murder story, comic strip, and gossip columns full of lurid and highly imaginary school events. Its editor was a girl with an I. Q. of 90, failing one subject and doing poor work in my class, certainly. But she concocted this in tiny lettering for the amusement of her chum.

After a day full of hurry-call mass production of dance favors for THE WITCHES WIGGLE, I found thumbtacked to my bulletin board a page of lovely worms, with markings out-of-this-world. The loveliest one was spotted like a pony, and was kicking her head with the high-heeled slipper she wore on her tail. She was labeled THE OOMPH SPECIAL. I do not care for worms in the flesh, but this one definitely had personality.

Certainly such little jottings could amuse a greater public than one tired art teacher. This year I found them one, plus a number of critics.

During a "creative" lull, I took a verbal poll of art students. "How many of you would like to illustrate a student magazine if someone else wrote the copy?" They all thought it would be fun, their only fear they might be asked to do "just drawings. This is understandable. Ideas are so much rarer than ability to draw, or talk.

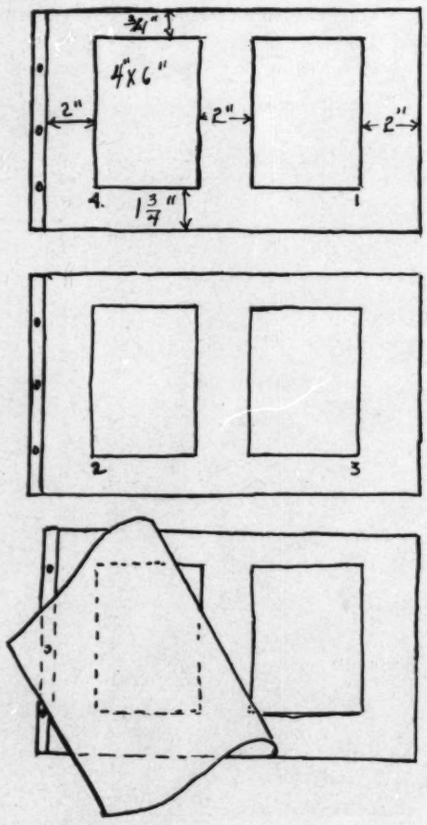
The handicap was the common one of no funds. The students were sure that such a magazine could be sold for 15c, since high school students, like adults, always seem to have money for what they want. I estimated a magazine 8½"x7" page size, of 40 pages, 500 run, would make expenses at 8c a copy, as well as eliminate the bookkeeping of any sales tax. Since we must proceed on credit, I felt the work must be planned so as to be done entirely by our students, within the school. For us that meant the mimeograph. I made up the first layouts and submitted them to Mr. Nott, of the Commercial Department. He remarked that people always were wanting to print on both sides of programs, or menus, etc., but seemed to lack whatever it took to figure it out and make it work satisfactorily. "I won't say it can't be done. I will just say I have never seen it done." He made some suggestions about the sample stencil cutting chart and wished me luck.

I made a tentative dummy of long mimeograph paper, 8½"x14", folded in half. Thus each sheet meant four book pages. I allowed 2" down the center, 1" for stapling, leaving an inner margin of ½" on each page. The top margin, including heading space, was roughly 1½", the bottom margin slightly more. The copy area was 4"x", i. e., 43 single spaces of 40 characters each. The outside was 2", which ordinarily will take several small drawings. However, I should recommend allowing the outer quarter inch for possible trim, and omit any markings on that space.

The title page was to carry subheading thus

SPROUTS
A BUNCH OF VERSES
AND OTHER NONSENSE
1 9 4 2
written and published by
Norwood High School Students
as an experiment in fun

The second page carried the words:



1. *Keep stencil top on left.*
2. *Allow 2" inner margin. Stapling book together eliminates 1" leaving inner page margin of ½".*
3. *Odd numbered pages are always on the left of the double page sheet, or at the top of the stencil.*
4. *Heading stays within the area marked off for copy.*
5. *Each sheet, 8½"x14" requires 2 stencils.*
6. *4"x6" area takes 43 lines of 40 characters each.*
7. *Avoid marking in outside quarter inch of side margins. In case booklet needs trimming, that is the part that gets clipped off.*
8. *The final product looks best when copy is broken up with illustrations. It is easier to cut copy and then plan a drawing around it than the other way about.*
9. *It helps to trace the position of the two pages of copy on the backing sheet*

A GOOD IDEA ON A SHOESTRING

"1942 copyright HENTRAK PRESS," and the school name, and an abstract of hen-tracks labeled "Sands of Time." Both these pages were lettered using the stylus. All through the booklet, typed letters were used in combination with stylus lettering, circumstances deciding which was used where.

The FOREWORD carried a margin cartoon by a senior, an elongated boy in this year's extreme clothes, reading a copy of our book. The wording of the text was designed to leave us an "out" for critics of our thought and technic. It stated:

This booklet came into being as a means of expression for the SILLY SIDE in search of an AUDIENCE. Critical requirements are slight. Poets should SCAN and have a THOUGHT, original if not reverent. Drawings must not run off the page, and they must be understood by two people besides the artist. It must all be easy to do with the technics at our disposal.

The next two pages were "credit sheets." The left side concerned the "mechanical" staff under a heading THESE DID THE DIRTY WORK. The facing page carried a heading AND THESE GRAB THE GLORY. Here were to be the names of contributing artists, with the monograms that were to identify their drawings. (I might say here that very tiny monograms in pencil appear immodestly large after mimeographing. This is also true of drawings.) The lower half of this page was to carry the names of the literary contributors.

I took this dummy to the Chairman of the English Department, who agreed to cooperate, and presented the idea to her teachers. Most felt it might offer an outlet to students not attracted to the more regular routine of the newspaper or the yearbook.

The title SPROUTS was chosen from about 30 entries submitted by the Art and English classes. I have found a verbal individual poll of art students as representative, efficient and certainly faster than a written ballot of a greater number. I used this system for all decisions, the title and cover choice, the margin sizes, the layouts, and the content. An extra advantage, the individual tally allows those who wish to EXPLAIN their choices; and, as has been observed, ideas telescope out of ideas. Such "balloting" can be sandwiched in off moments now and then without any fancy equipment, and it certainly maintains interest.

Before Christmas each art student had submitted a cover design, originally planned to be printed with a linoleum block. Time and circumstances later forced us to use a mimeographed cover, colored by hand with map-pencils. On the whole, I think the mimeographed cover was as satisfactory, certainly giving the booklet a look of unity throughout. It does not make for "Bold" design.

The cover chosen was a senior girl's drawing of Pegasus carrying a high school boy and girl. She planned the arrangement of color, her only caution to be sure and keep it so ANYONE could help add color and still keep the results good. The art students chose the cover, but their criticism was amusing.

A realist, a grease monkey after school hours, said there wasn't room for the children if the horse opened his wings to fly. A logician said, if one must be fussy, the horse wouldn't have wings.

I set a March deadline for contributions and got several. The only events thereafter was the daily query as to when SPROUTS would come out. I made a few suggestions to those of my classes who occasionally were literary, but . . . One lass said she wanted to do an essay on the local boys' manners. (Several offered to do this.) I told her to get her ideas down in writing so they could be polished off to fit our space requirements. I was still in the optimistic stage, i. e., I thought the finished product was going to fit the layout.

Every day for a week I asked about that essay, for all suitable contributions were already cut on stencils with illustrations, and we needed "Copy!!" Every day she stalled me. At last she came up with a handful of papers and

of the stencil. This reminds the typist or stylus handler to maintain margins.

Use a black crayon. Trace over layout pattern at the window.

10. *Loosen roller before inserting stencil with protecting sheets.*
    - *A. Stencil, with cushion sheet in place, folded on halfway mark.*
    - *B. Half sheet of ordinary paper between stencil back fold, like a sandwich filler.*
    - *C. Extra sheet paper under back of whole thing keeps the under half of the stencil from getting torn edges in manipulation of roller.*

Cover size:

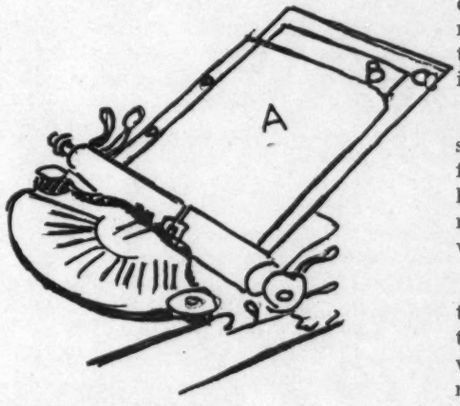
Front, 7¼"x9"

Mimeographed on white construction paper; color added by hand with map pencils.

Back, 8"x9"

Allows good front overlap of color on white cover for stapling. Yellow-green used.

Finished book was 40 pages plus cover.



said, "It's too bad you can't cut watercolors on a stencil, isn't it?" Yes, it is; though I had not thought of it before.

She had been making "blobbles." She had seen some material with illustrations in my files about "emotional reaction to form." These attempts were lovely, each a different hue, with all the juiciness of lively watercolor. I tried them out on various art students, who reacted much alike, that is, each had the same general impression as to the meaning of the blobble, but was uncertain how he knew. Even in outline, this seemed to be true.

Under the heading WHAT IS WRONG WITH NORWOOD BOYS was a subtitle: "Famous Surrealist artist simplifies it for you." Beneath were these odd little shapes of their faults, including a "can't-dance," a "sneaky," a "not funny" and a "physical wreck." Facing it was a page of girls' faults, by the same student, mostly suggestions of male art students who didn't care so much for the first page. This was headed AND LOOK WHO'S TALKING. The blobbles included a "gimme," a "clutching," a "me-girl," "cats" and several on posture.

The hardest problem on such a booklet is keeping pages in proper sequence. I kept a dummy, substituting a copy of each new sheet run off. Articles just don't fill-exactly the two-page spread. I cut the stencils myself, "by ear," using the best grade of **blue** long stencil. Before folding the stencil, since my typewriter does not have the wide carriage that takes a stencil sideways, I traced on the backing sheet immediately under the blue sheet the outline in crayon of the copy spaces for the double page. I used the window. My layout sheet was on transparent paper, architect's tracing, so it could be reversed according to right or left page to be traced. Besides the cushion sheet always used with a stencil, I inserted a half sheet between the fold, and a full sheet on the back of the stencil to prevent it tearing in manipulation. Even so, with my four-finger system of typing, occasionally letter scars came through on the blank stencil. Toward the last it occurred to me to use blocking-out fluid on any I could see. Even faint ones will print.

The worst of leaving a stencil in a typewriter and cutting now and then, one tends to mis-spell or over-run. I cut as fast as I can write, and it seemed easier than to prepare exact copy and ask the Commercial Department to cut the stencils. Those occasional paragraphs add up rather fast, also. Didn't a famous Frenchman produce a book in less than a year by jotting down his thoughts on pocket notes during those minutes his lady-fair kept him waiting for her for dinner?

In general I would say it is easier to cut the copy first, and then fit the drawings into the space left. In a good light, either left or front, the blue stencil is sufficiently transparent to trace with the stylus a pencil drawing inserted under it. The special celluloid sheet ordinarily used for such work gives a good cutting foundation. A properly cutting stylus sounds like infinitesimal termites munching, sort of a crisp sound, and should leave a clean white line without tearing through the sheet. Outlines make the best illustrations. Not all makes of stencils take stylus work well. I'm an amateur. Mr. Nott had to tell me to clean the keys **twice** during one stencil-cutting. It certainly makes a difference in the proof.

Partly cut stencils are a problem. I have two hooks on my mounting board the same distance apart as the holes in the stencil top. They are easy to identify that way, and are easily handled.

In mimeographing one must slip-sheet if the reverse side of the paper is to be kept unsmudged. To insert that extra sheet takes two people and twice as much time. We used our own slip-sheets, partly because the rough texture of the gray bogus paper made our material easily identifiable among the piles in the stenographic department, partly because the rough texture and the difference in color made it easier for art students to separate the sheets. Rubber filing finger tips make this rapid and easy. Before sending the pages back for the back run, all blanks are pulled and each sheet checked to see that they are turned uniformly. Even so there are slips, since people differ in skill. Of the packs of 500 sheets we sent up for each stencil, 375 complete books resulted. We found the last week that we had 490 signed-up customers. Fortunately Mr. Nott had saved most of the stencils. The others were recut, and extra half-packs run on those pages needing it.

Our profits were 50% of our intake which was around fifty ($50.00) dollars. This was divided equally among the three departments. The Art Students lettered three large mottoes chosen by the Commercial Department, framed them in red-orange, and hung them. They also rehung all the charts in the Commercial Department according to art principles, which takes twice as much wire and moulding hooks.

The English Department received cold cash, to be spent as seen fit by the department head, part of which went for framing a large copy of the Soglow drawing, splashed up a bit with cheerful watercolor, by an art student. This now hangs in the Journalism Classroom.

No money was left in a sinking fund for another issue, as the gamble stage seemed over. I must admit I breathed easier after we had enough pennies to pay for three dozen stencils, two packs of construction paper, 500 sheets each, 15 packs long mimeograph paper. The staples we "borrowed" from the long suffering high school office, but made a contribution from our profits. A heavy stapler was the Art Department's share of the loot, with an eye for another issue.

Sometimes I doubt the worth of the dither of these projects that occasionally embroil me. Student reaction certainly justified this one. Adult reaction was not so favorable. The humor erred in what I believe the characteristics of the adolescent sense of humor, rougher in words than in heart, the opposite of most adult wit. Art students who participated did so from interest, not always because they were the most capable. In a light magazine, their drawings cannot be out of place. They are bound to be either funny-peculiar or funny-ha-ha. They did complain about the serious poems submitted. They found them hard to illustrate, so they finally clowned the drawings.

About thirty art students helped color the covers, twelve did illustrations; of the twelve literary contributors, one boy had seven contributions and submitted a poem written by his chum who lacked faith in his own muse. Ten students with my help, put the books together and handled the distribution and selling. Altogether about 60 students helped in some way.

In such a publication I think much publicity in the fall with the mechanical work concentrated in a month in the spring would be more satisfactory. Our publicity was very inadequate, and much of our labor came to help because a friend-told-a-friend. Certainly stencils should be saved until all is over, for there went part of our profits when we had to recut. As printing costs rise, high schools may find such a magazine a substitute for certain of their publications. Possibly the purists would object to the term SHOESTRING PRESS, since actually it is not **printing.** But it worked for us.

WEAVING ON A FOOT POWER LOOM

This weaver is a pupil of Philoma Goldsworthy, H. S., San Jose, California.

Weaving is rapidly coming into its own in America, not only in our schools but among those persons with a strong desire to participate in some congenial, useful art activity. Weaving on a foot power loom is easily learned and far less difficult than it would seem to the uninitiated onlooker. Many excellent, moderately priced looms have recently been put on the market, and any clever woodworker can make one. It is possible, with slight adjustments, to create a great variety of fabrics on the same loom. There is almost no limit to the number of things that can be woven from fine linen to wool tweed and rag rugs. Innumerable effects can be achieved by experimenting with color, textures and patterns. Often waste materials and those of little or no cost may be turned into objects of merit.

WEAVING
WITH FLOATING WARP

Weaving with a loom made of tongue depressors and floating warp

By MARGARET McCREA
Art Teacher—Zelienople High School
Zelienople, Pennsylvania

● Weaving with floating warp has a most romantic sound and immediately excites investigation.

As a matter of fact the use of floating warp is a primitive form of weaving still practiced by the Indians in many South American countries. The Peruvian workman stretches his series of warp threads, side by side, between two holding rods and upon this warp as a foundation he begins his weaving. In ancient Egypt floating warp was threaded through holes in small squares of wood, thus originating our now popular card weaving which produces such solid, delightfully patterned belts.

But, although card weaving is fun, it is slightly difficult for the beginner and we might better thread our wool or cotton floating warp through an easier type of loom, such as the tongue-depressor loom. Let us suppose that we are making a belt about two and one-half inches wide. The width of the belt will vary with the width of the loom and the number of warp threads used. If we follow closely these directions we will, in no time at all, own a beautifully hand woven belt, a belt which anyone would be proud to wear. (It grows, as it goes.)

The materials are easy to get. Here they are: six tongue depressors; wool yarn, carpet warp or smooth twine.

The following terms should be learned by beginning weavers:

Loom—tongue depressor device for holding the warp.

Warp—the threads running lengthwise through the loom.

Weft or Woof—the thread to be passed at right angles across the warp to produce the web.

Web—the finished belt material.

Shuttle—tongue depressor on which the weft is wound for use in passing across the warp.

Shed—the open space in the warp for the shuttle to pass through.

Beater—a tongue depressor for pushing the filling yarn closer together.

Making the Loom

1—Cut four tongue depressors exactly in half, lengthwise.

2—Sandpaper them until smooth.

3—Arrange as in diagram A and fasten together with cord. Be sure to leave just enough space between depressors to insure the easy passing of the warp.

4—Bore or burn holes (B) in the exact center of each vertical depressor, as indicated. Be sure that no rough edges are left on which the warp threads will catch and wear.

Threading the Loom with Warp

1—Cut eleven warp threads about twenty-four inches longer than the desired length of the belt unless it is to be finished with a long fringe.

The warp threads must be of some material which will slide easily through the openings in the loom. If two or three colors are desired experiment and decide how many of each will be needed. Added colors will affect the design in the finished web.

2—Using a needle pull the eleven warp threads through the loom, six through the holes, five through the openings between the depressors.

3—There are now two floating ends. Tie one set of floating ends to some stationary object and the other set to another or, more easily, to yourself.

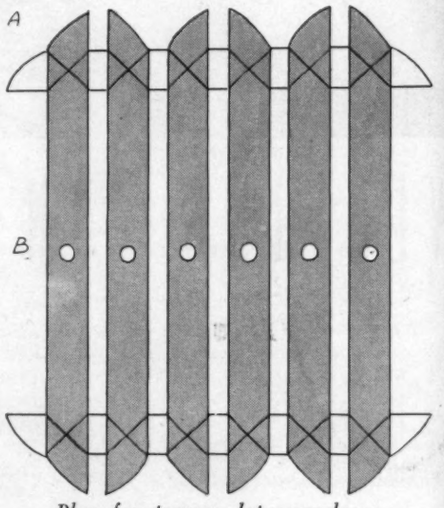
Weaving

1—Choose the weft thread. The predominating color in the warp is usually the most effective, although experimenting may again be necessary. Wind enough on the shuttle for convenient use.

2—Starting far enough from the end nearest yourself to provide length for finishing, take the filled shuttle and bring it through the shed. (The shed, in this case, is formed by raising and lowering the loom.) Keep the warp taut, but not too tight. Continue back and forth until the web is finished. Use the other tongue depressor as a beater to push the filling threads closer together.

Finishing

Since belts, to function, must be fastened securely make some arrangement for finishing. Long fringes are sometimes effective or short fringes may be used with the ends turned back and fastened together with invisible hooks and eyes. The ancient people were exceedingly fond of fringe. Perhaps, in our own way, we have ancient characteristics too.



Plan for tongue depressor loom

By GRACE WIBLE
Art Supervisor
Bradford, Penna.

USING NATIVE MATERIALS

• A joyful expedition to collect native materials can lead to creative expression and art consciousness. The use of native materials is practical as well as fun.

COLLECTING

Now is the time to collect weeds, leaves, hedge apples, nuts, seeds, and a great many other things for which boys and girls alike, and adults too, can make exciting articles. The interested person can see possibilities everywhere in the woods and gardens, in Florida and Idaho, in the desert and in the marshes. There are many uses for gourds which children will produce from home upon request or the teacher may have had some planted for school use. A ten or fifteen cent packet of seed has been known to produce a hundred gourds of many varieties.

DRIED ARRANGEMENTS

Flowers will soon be gone so what can be more practical than an opportunity to make dried arrangements in butter bowls, in tin cans, or on boards prepared for this use. These will enliven the school or home for many weeks to come. Most anything with good form can be dried but care must be exercised when handling the dried pieces as they break easily. A note of green introduced in the scheme adds strength and contrast. A hedge apple will keep its green color for many weeks, and some leaves keep a certain amount of their green color when dry.

CONTAINERS

Tin cans which have been cleaned and polished with steel wool make attractive containers for certain weeds. Two cocoa cans of different sizes are nice used together as a unit. Motor oil cans painted with enamel colors of a low key such as earth colors can be made to harmonize with a particular arrangement. A few stones or some clay in the bottom of the can will help to weight it down at the same time hold the weeds and leaves in place. Clever children will think of many other things which could be used for this purpose such as chicken wire, marbles, or ordinary wire.

Collect stones too. Unusual stones, moss, and bits of weathered wood may be combined in a butter bowl and used as a base for an arrangement of weeds. At Christmas evergreen can be used in place of the weeds or combined with them. The addition of red berries and perhaps also a little figurine will suggest the holiday season. Lacking containers the stones and moss are placed on a board in such a way as to conceal it, or the board, if finished, has been used as an integral part of the plan. Some clay which has an oil base is useful when placing the stones or other things.

This work is neither too difficult for young children nor too childish for adults. It will do much to further an anticipation of subtle color, of line and space relationship, as well as an appreciation of nature.

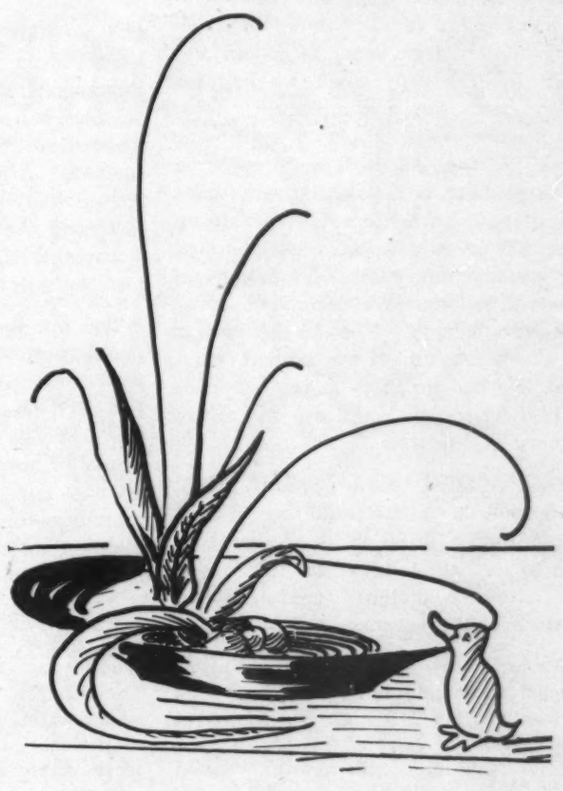
"A NUTTING WE WILL GO"

Nuts, seeds, corn and corks are some of the everyday things which have been used for modern jewelry. With a creative approach as great a variety of pieces will be produced as there are people working. This appeals especially to girls but most boys are not above entering into the fun to have something for mother or grandma. At present lapel pins are very popular and almost anything goes from the most unique to the beautiful necklaces and belts, bracelets may be had for a little trouble and perhaps not a cent of expense. Walnuts, either black or butternut, sawed into sections and polished are the envy of most sports women. Girls who have received such a set of buttons have had dresses made which will set them off to the best advantage. This suggests a tie up in the vocational school between sewing and related arts. Corn seeds and nuts when dry are easily finished with clear nail polish or with colored polish if an enamel is desired. Of course, the usual school paint and shellac are all right but nail polish is more desirable.

Making dolls from corn husks is most intriguing. Buttons may be added for contrast or sparkle as well as bits of yarn to suit an individual's taste. Very young children should not attempt this as the material is too difficult for a child's strength and experience. Younger children enjoy them however. Junior or Senior high school people may want to make some corn husk dolls as an outgrowth of their interest in the dolls of colonial days. They could then be given to the Red Cross for Children's hospitals or used as personal gifts if the creators are willing to part with them.

BOOKS

Flower Arranging. Coca-Cola Co., Atlanta, Ga. 10c. Exciting color photographs. A very good list of books on Flower Arrangement may be secured from The Enoch Pratt Library, Baltimore, Md., for about 5c. There have been books published on weed arrangements. Rockwell and Grayson, Flower Arrangement in Color. (Wise & Co., Inc., New York) 1940 p. 238. Excellent with many reproductions in color.



A setting for an operetta made for the gymnasium by fourth grade children of the Elementary School of the University of Chicago under the direction of Jessie Todd.

NINETY FEET OF WOODS IN COLOR

By JESSIE TODD
Elementary School
University of Chicago

● The fourth grades were to have an operetta. They wanted to make their scenery. We had plenty of wrapping paper one yard wide and quarts of tempera paint of all colors. We had sixty-one children eager to design and paint it. The only place we had for the operetta was a gymnasium. Janitor service being short now in war times we thought it best to make a scenery which could be placed without the help of carpenters to build it up high. There was a broad strip across the gymnasium eight feet high and ninety feet long. We decided to cover this with scenery. The subject had to be woods because of the operetta chosen. We had no place in the art room or hall where we could see the entire scenery at one time.

The children made small pencil sketches first. Some could not get used to planning a thing so long in proportion to its height so we let these children work on sketches for details and sections of the scenery.

We put wires around the molding of the art room and halls near by. One section was six feet high and nine feet long, another seven feet high and twelve feet long, still another seven and one-half feet high and twenty feet long. Other sections were smaller. Bears and other animals were painted on pieces a yard or two yards long. These were cut out and pasted on other sections. After all sections were painted we had before us the problem of fastening the sections together in such a way that the audience would not detect the points.

The big black trees you see in the photograph were painted on strips one yard wide. A tree was pasted between two sections of finished scenery. Then the branches of the big tree were continued on top of the sections of scenery on each side of the tree. The background behind the big tree was then filled in so that the whole was a continuous strip.

In the photograph of the deer you will notice that the stream winds around on the left side of the tree. The children who made one strip painted the stream higher up on the paper so that to join the streams in the two sections we had to make the stream wind back and connect. The total space covered by the scenery in this photograph was about one-third of the entire length. The section containing the deer, bear and waterfall formed the extreme left end of the scenery. The extreme right end had a big moose the height of the scenery. He was on the edge of a lake. Not far away was a skunk. Far in the distance the stream emptied into the lake.

In the photo the stream looks too light. It was a rich deep blue and added much to the rich color of the scenery. The color scheme had every color of the rainbow but we repeated much brilliant magenta pink, red, violet, white, yellow, orange, yellow-green and big spaces of blue-green.

The biggest art value in this project was the opportunity to try out many color combinations and to use contrasting colors to make the most important parts show in the distance. The biggest aim when we think of the development of the personalities of the children was the cooperation and planning needed to see such a big project to a successful finish. The children said when it was done "Now I wish we had just as much more to do."

ART • HISTORY

By DEAN STAMBAUGH
Barley-Coburn Jr. H. S.
Elmira, New York

• Since ART and HISTORY as school subjects have grown up together and are still very much a part of each other, it is desirable for us to encourage that the study of the different periods be paralleled in the social studies department and our own.

This mutual study could have as its beginning the order of events recorded as history. Thus our first area of work could be that of primitive man.

In the social studies group there would be the greater number as it is a required study and in the art group less because it is elective in most school systems. The part of the work for the latter would consist of the tracing of the development of art, with man's development in other fields, for the group which does not take art.

Their background for this work would consist of a written assignment given to them one week prior to its presentation to the entire class group. They should be encouraged to use the regular library and any other available source. All of this art group should be required to bring in illustrations mounted on plain white paper. These illustrations could be removed from the notebooks and placed on a bulletin board which could then be moved close enough to the students so that all might benefit from the collected reference material. If it is possible to use the Carnegie Reproductions for this part of the work it is highly desirable.

The general order of development of each unit in the study of man's advancement in this type of approach would include the architecture, sculpture and painting of each era. Since the above procedure is given only a general treatment it might be of interest to discuss one of the periods in greater detail—thus showing more definitely the possibilities of this type of study.

Development for a Unit for the Study of Greek Culture:

One might take the class to a university or city museum armed with drawing boards, large paper, and a multitude of facts, also a general background knowledge of the period learned in the social studies class.

When the section on Greek culture is reached the students are permitted to do anything that they wish to record the factual material needed for work on a personal problem. Which problem may be decided upon later. Each student will be more interested in some phase of Greek art than in certain others. In this way a choice is not too difficult. This material is then taken back to school and painted or colored from memory. After this has been completed suggestions are asked for as to what use shall be made of the factual material.

If a mural, unit on architecture, any of the minor arts, or Greek vase forms and decoration is decided on as the work to be done, the stage is set and the work of the performance is ready to begin.

In case you are in or near a city this above plan is interrupted to take advantage of any of the numerous shows of importance. In case the show is of Post-Impressionist painting, as an example, announced many weeks in advance, two painters are assigned each week to be studied. Example: Van Gogh and Gauguin. All available material, illustrative and biographical, is collected. If any of your students are unable to find reproductions otherwise, they could buy University Prints from a student supply office or direct from the company.

After this collection has been made, a thorough study is made of each man's life and works. This is followed by an illustrated lecture on the men and their contemporaries. You will find suggested sources and books listed at the end of this article. After this type of preparation the show of paintings is visited and the students become acquainted with the originals already seen in black and white.

APPRECIATION • CREATION

By KARL GASSLANDER
Supervisor of Art
Lowell and Shelby, Ind.

• We don't use the word "modern" any more because we don't need it. There was a time years ago, when a picture or design was either modern or conservative. I never liked the use of the two terms. Conservative always seemed apologetic and inhibiting and modern implied "unconventional" or unreal.

Especially in art teaching in the grades it is well that our word "modern" has left.

In the seventh and eighth grades I believe a good understanding and more thorough appreciation of content can be studied than is generally realized. Discussion of types of design will enable the seventh graders to distinguish realistic from decorative and abstract. I like to give the following definitions because they are simple and can be easily put into the students' own words: A realistic picture is one in which the artist or designer has tried to show objects, shapes or forms as they are. A decorative picture is one in which the forms have been changed to make a more interesting pattern, usually by simplifying of the various parts. An abstract design or picture is one in which the shapes or forms do not resemble real or natural things, but are combinations of lines, colors and patterns in a pleasing arrangement.

The students have had problems in landscape or flower study the first few weeks of school and have been working with a realistic approach. I have numerous good examples of all three types of design to show as we start our discussion.

Each student chooses a sheet of 12 by 18 colored construction paper to make a folder. Inside the front cover they will paste a page of dittoed definitions for reference and study.

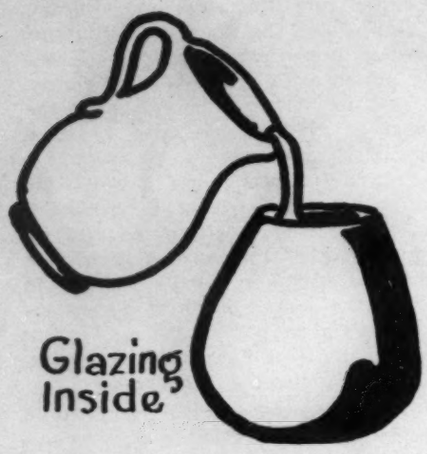
Then we discuss the way an abstract design is made and plan one for the front cover. With talk of dominant lines and dominant shapes and then subordinate lines and shapes we work along getting variety all the while.

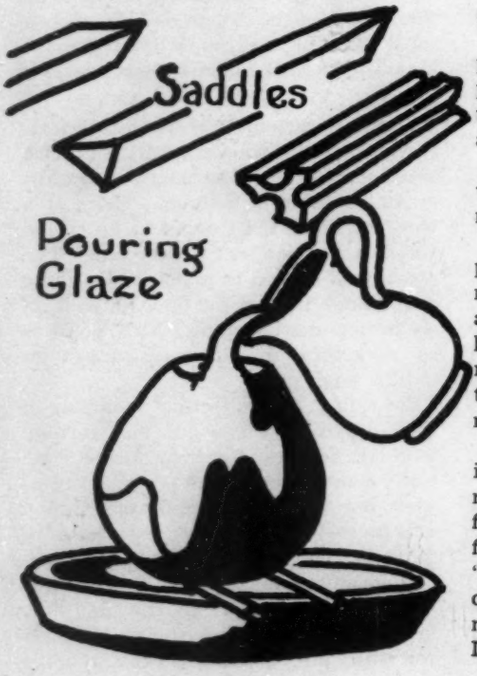
There is always a group who want to use compasses and rulers but we usually overcome that desire by my promise that if they do a good design free hand they can work out one with mechanical aids later. They get interested and forget to ask for these implements. We have to avoid intersecting lines near the middle of the design or monotonous repetitions but they know and feel what is wrong if I ask them rather than tell them.

The color scheme can be either mostly warm with cool for contrast or vice versa and it can be worked out in either water color or crayon. There is a thrill awaiting the teacher as he or she watches the student succeeding. The absence of a need to make it "look like something" is good for they judge it on its design merits alone. This point is so necessary in either children's or adult's analysis.

Now they are collecting examples of three kinds of design and are learning to select the best for their folios. Then we'll make a decorative design to complete our three kinds and appreciation will be well under way. Awareness of what is good as far as design is concerned must be instilled in the students in the upper grades. By the time they are in high school they should be ready for really strong, studied work in art.

CLAY • THE FIRING PROCESS





By ANGUS DOUPLE
Supervisor of Art
Hershey, Penna.

• Primitive man learned how to use heat for firing clay many centuries ago. He, too, well understood how to glaze his objects. The first pottery was fired in the middle of a bon fire of brushwood, a method still used by certain primitive races today. Most satisfaction in firing comes from a hand-built pottery kiln. Trial kilns are easy and inexpensive to make. The two kinds of pottery kilns are, (1) that in which the ware is more or less exposed to the flames and fumes of combustion, and (2) the kind in which there is another chamber within the kiln. For the first firing, the exposed method can be used, but to glaze a piece of clay the fireclay boxes must be used. There are many sorts of shapes and sizes of ovens. They can be heated by electricity, gas, coal, or oil. Today there are several types of electric kilns that are reasonably priced, some as little as $15.00. They are easy to operate because the heat can be evenly controlled.

The firing is the most important part of pottery making. Several fundamental principles must be understood. First, the "green ware" must be thoroughly dried before being placed in the kiln, otherwise the ware will burst.

Second, heat must be applied slowly so that any remaining moisture may be gradually evaporated.

Third, the temperature must reach a point at which the fusion of the clay particles takes place. This point is usually reached at a temperature of approximately 1900° to 2000° Farenheit.

Fourth, the pottery must cool slowly with the kiln remaining closed so that no draft can strike the hot ware.

From most dealers "cones" can be purchased at a low price. These cones melt and bend at definite heat temperatures. Thus, you can determine the heat of the kiln. The firing process requires several hours, depending upon the size of the kiln. The kiln takes many more hours to cool.

The first firing is called "biscuit firing," and in this firing the clay shapes may touch each other. For the glaze firing, various sharp pointed bits of fired clay are used. These are called "stilts." If you examine a cup or saucer carefully, you will notice three little marks where the piece rested on a stilt. In setting the kiln for glazing, care should be taken not to allow the pieces to touch each other. Stilts may be made from clay or purchased from any pottery supply house.

Glazing

Glazing adds excitement to the craft because there is an element of uncertainty in dealing with high temperatures. Glazes can peel off or blister. Glazes enhance the beauty of a clay object. Glazing also serves a useful purpose, as unglazed pottery will not hold water.

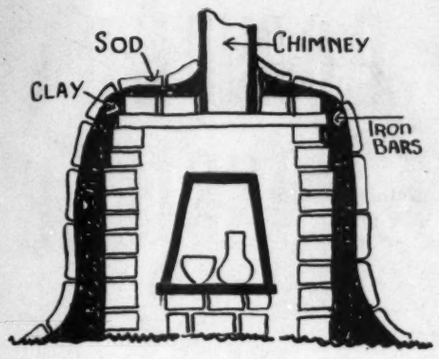
Ready prepared glazes can be purchased from almost any ceramic supply house. Anyone can easily follow the simple directions in applying glaze. They come in powdered form and need to be mixed with water to the thickness of thick milk. The pottery may be dipped into the glaze, it can be painted on with a soft flat brush, or the glaze may be poured over the ware. Some ceramists prefer to spray the glaze on with a hand spray. Liquid glaze dries quickly. When thoroughly dry, it is ready for the kiln.

A person who is willing to be exact and meticulous in computing measurements will find the making of glazes from recipes easily mastered. Many recent books on ceramics contain formulas for various types of glazes. Many formulas contain poisonous combinations; therefore, the fumes should never be inhaled.

It is said that the secrets of the old Chinese glazes are lost forever, so beautiful are the colors of fine antique pottery. However, modern chemistry has uncovered many secrets used by the very early craftsmen. All pottery glazes are glass or chemically known as silicates. These are compounds of an acid substance, oxides of lead, lime, potash, and soda. Soft glazes contain boric acid and alumina. These materials in varying proportions will make glazes of varying textures and fusibility.

Glazes vary much in texture. They may be soft as in old lead glazed slipwares, hard and thin as in modern earthenware, slightly pitted as in salt glaze, or hard and thick as in stone ware or hard porcelain.

To most potters form and texture are most important, but color can be beautiful also. Pottery should never be too harsh in color but soft and polished. Coloring pigments are metallic compounds derived from precious metals,



Cross section and plan of kiln

gold, silver, and platinum, and iron, copper, tin, zinc, and nickel. These have been used by potters for many centuries. These can be mixed or painted under or over the glaze.

Iron oxide gives a range of color from amber to warm browns. Copper oxides give green tints in lead glazes and lovely turquoise blue in alkaline glazes. Manganese oxide gives many shades of blues. Antimony oxide gives a yellow and orange range of color. Oxide of tin is used to make opaque whites.

These colors will vary according to the chemical combination of the formulas. The heat of the kiln and conditions of firing help determine the richness and strength of color.

Kilns.

The most difficult problems facing the amateur are the kilns, and many persons send their clay pieces to professional potters for firing. There are several easily constructed kilns. Perhaps the easiest is the one recommended by the Boy Scouts of America. The task of constructing such a kiln is extremely interesting.

The simplest type of kiln is a structure made of bricks with fire holes, a firing chamber, and a chimney. In this kiln the flames come in contact with the clay ware, and for biscuit firing this is not objectionable. However, to glaze pottery, a container is necessary in which to place the glazed pottery to protect it from the smoke and gasses. A large stone crock is good for this purpose.

To construct the kiln, first lay a solid foundation of brick or stone about ten inches high. On this place a flagstone large enough to hold the stoneware crock. Place the clay ware on the flagstone. For the biscuit firing, the pieces may touch one another, but glazed pieces should not be allowed to touch one another. To prevent the glazed pieces from sticking together, place them on three or four dry clay balls about the size of a pea. These will stick to the pottery but can easily be knocked off after burning. Invert the stone crock over the pottery. A heavy iron bucket can also be used. Then allow a space of five or six inches around the crock and construct a wall of brick. Four openings should be allowed at the bottom for fire boxes. Cover the top with iron bars or an iron grate. At the top there must be a hole at least six inches in diameter to serve as a flue. Add six to ten feet of stove pipe to the kiln to furnish the draft. Attach wires to the pipe to hold it in place. Now the entire exterior should be carefully plastered over with clay to fill all cracks. Cover the plaster with clay and sod several inches in thickness.

Chop dry wood in small pieces and build a fire in each fire box. Heat the kiln slowly for three or four hours. Close attention must be given to the firing. Clay really becomes pottery when it is heated to a full red heat. After the burning is completed, the fire boxes should be closed and the kiln left to cool slowly. In this kiln the biscuit burning and glaze burning are essentially the same.

Commercial kilns of all sizes can be purchased from (1) The Denver Fire Clay Company, Denver, Colorado, (2) B. F. Drakenfield & Company, Inc., 46 Park Place, New York City.

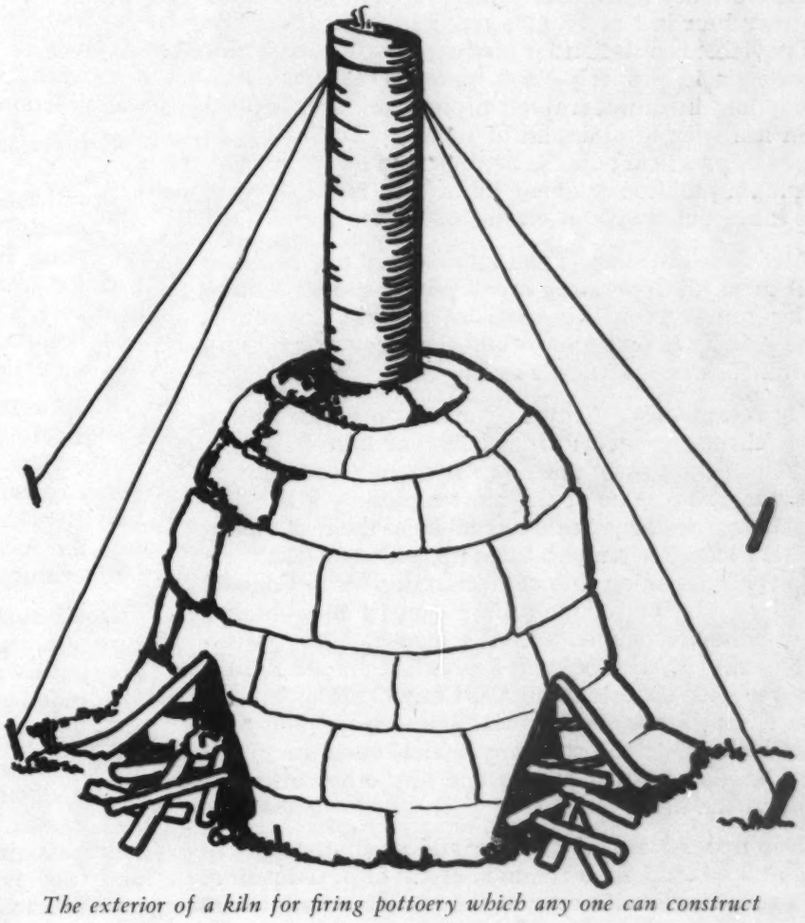
Bibliography

Handbook of Modelling and Pottery Craft, 1936. American Art Clay Company, Indianapolis, Indiana.

Making Pottery, W. A. DeSager, 1934. New York Studio Publications, Inc.

Ceramics, Clay Technology, Hewitt Wilson, 1927. McGraw-Hill Book Company, New York, N. Y.

Note: By writing to Craft Horizons, American House, 7 E. 54th Street, New York, N. Y., plans for building an inexpensive electric kiln using 110 volts can be secured for thirty-five cents.



The exterior of a kiln for firing pottoery which any one can construct

HOW TO MAKE YOUR POTTERY KILN LAST AS LONG AS POSSIBLE

• Magazines, newspapers, and even the radio have given the American public reams of advice on how to get the best service from our automobiles . . . how to squeeze that last 500 miles out of an irreplaceable rubber tire.

Almost equally irreplaceable, and surely quite as important in the lives of most ceramists is the pottery kiln, around which so much of the activity in studio and ceramic plant takes place. However important to culture, few pottery kilns can claim the slightest part in war production. Kilns therefore, because they require steel and other strategic metals in their manufacture, are "out for the duration."

Properly used and maintained, the life of a well constructed pottery kiln can be measured in generations. Improperly used and maintained, even the best kiln can be reduced to a machine of ugly disappointments in but a fraction of that time.

So we asked a real Old Timer how to make a good pottery kiln last as long as possible. This man has an enviable reputation for making his kilns pay extra dividends in properly fired ware, in low fuel consumption, in uninterrupted production, and in long kiln life with a minimum of repairs. Out of his 16 years of practical experience, this man has developed a simple philosophy about kilns. He is no slave to his kilns, but they are willing slaves for him.

His rules are simple; you know every one of them. But most kiln operators break one or more of these rules quite frequently without thinking about it. The penalty is sure to be a kiln that grows old before its time. The Old Timer says:

Don't over-fire. Crowding a kiln to temperatures well above the levels for which that kiln was built is like driving at 90 miles per hour in a car built to survive at 60. One of the most reputable kiln manufacturers in America recommends their standard pottery kilns for temperatures up to Cone 5 (2245° F.) and the companion line of china kilns up to Cone 08 (1814° F.). For temperatures consistently higher than those recommended, this manufacturer developed a line of kilns equipped with Sillimanite linings which safely operate as high as Cone 12 (2498° F.). If you do not know the normal "safe ceiling" for your own kiln, write the company which made it. They will be glad to furnish this and any other information on the kiln.

Don't over-load. Distortion and premature cracking of floor tiles are a common result of over-loading. If a surplus remains over at the end of a run of normal loads, the temptation is to add this surplus to the last charge. It is safer, and cheaper in the long run, to run through an extra firing if this surplus means an over-loaded kiln.

Be sure of good circulation. If one or more floor supports need replacing, use correct repair parts. DO NOT use a brick or other make-shift, as this prevents proper circulation in the combustion chamber. Also, be sure that any small pieces of ware which may have dropped through the muffle tube holes in the floor are removed. Through the peep hole provided for this purpose, observe the condition of your muffle arch when the kiln is hot.

Have sufficient draft. Wise operators always provide a surplus of draft when installing their kilns. Too much is better than not enough, because when an excess is available draft can be held at the proper point by adjusting the damper blocks.

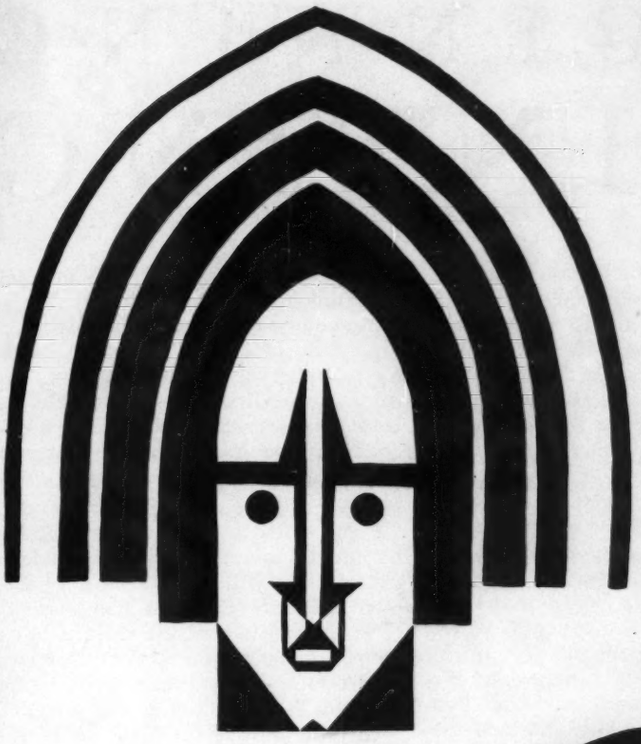
Get circulation throughout charge. Set all ware so that heat may pass freely through it. The temptation is to load a kiln too tightly, especially when the ware consists of small pieces rectangular in cross section.

Replace damaged parts. "Wear invites wear." This is true of any machinery or equipment. "Getting by" with broken, badly cracked or warped refactory parts in the muffle, combustion chamber, or lining of your kiln is "penny wise and pound foolish." In addition to speeding up wear and failure in adjoining members, faulty parts almost always bring about poor results in the ware, due to entrance of the gasses of combustion into the muffle.

Keep entire muffle tight. It is a good plan occasionally to give door lining, floor, tubes, arch, and lining tiles a wash coating of air setting high temperature cement. This is done, of course, when the kiln is cold. Muffle tubes should be tightly sealed into the floor and arch tiles with a stiff mix of high temperature cement.

Don't rush the firing. Building up the temperature gradually during early stages not only saves gas, but avoids excessive strain on the ware and on kiln members.

Make use of the manufacturer. The company which made your kiln has a continuing interest in its satisfactory performance, whether you bought it last month or a generation ago. Reputable manufacturers are always glad to help with your problems, and they have a wealth of experience that can be valuable to you. Use it!



MASKS

The bold black and white treatment of strange faces published in last month's issue were so popular that another page of the striking designs from the Mills College students are presented here. They offer much of interest to other students who may be struggling with the problems of working from the realistic to the abstract

The mask above was designed by Eileen Sturges and was developed from her concept of William Shakespeare. It shows a careful selection of significant features and an elimination of all non-essentials. Highly abstract and direct it presents a forceful decorative effect. The design at the right is a brilliant treatment of the face of the much publicized and picturesque Haille Selassie

These masks were designed by pupils of Roi Partridge at Mills College, Oakland, California

The mask at the right was drawn on pebbled paper using a lithograph pencil to produce the interesting gradation in values. This is a process which in recent years has become very popular with the illustrators of America. It has the advantage of being effective and inexpensive to reproduce since it is done with a zinc line engraving. The results approximate the effect usually produced with more expensive half tone "cuts"

BEGINNING PAINTING

By ADA L. FULTON
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WATER COLORS

● Water color painting is fun to do. Water color is simply well-ground pigment thinned with water, and with a small proportion of gum as a binding medium. It is fundamentally swift, direct and an immediate way of expressing feelings and emotions. Before beginning to actually do any water color, it is very essential to realize that the understanding of water color must be based on an appreciation of the transparent and fluid nature of the medium. The great European artists used water color before oil paints but broadly speaking it is a modern art of the Western World. At no time in the history of art has water color been entirely explored. At the present time, when directness of expression is important it has a vital role to play. Brilliant and powerful effects can be obtained and if the paint is kept away from dampness and sunlight, the finished product is a permanent one.

A fatal fault with most beginners is the desire to copy nature, obviously an impossible task. We are not interested in copying nature exactly, rather we are striving to express the feelings and emotion that we had when we saw that particular phenomen of nature. Because of the comparatively low cost and simplicity of student water color outfits they are used universally for beginners. For more professional results there are nine colors which give a complete range of color, value and intensity. These colors may be had in cake or tube form. They are: 1. Rose Madder. 2. Ultramarine Blue. 3. Deep Green. 4. Alizarin Crimson. 5. Cobalt Blue. 6. Cadmium Yellow. 7. Vermilion. 8. Cerulean Blue. 9. Cadmium Pale.

However, some may say "that is all well and good for the rich school district but what about a primary teacher in a district of moderate means and one that does not have an art supervisor." For ordinary school purposes four colors, (red, yellow, blue, black) are adequate and, when used correctly, very good results may be obtained.

Now we are ready to consider the matter of materials. The following are "musts" in the classroom and help to obtain good finished products. 1. Water color box. 2. A large brush ½" to ¾". A good test to use when buying brushes is to dip the brush in some water and if the tip automatically goes into a point the brush is a good one. Red sable brushes will give the best results. 3. A water pan will be needed if one is planning to be outdoors. 4. Paint cloth. One which has been washed many times is softer and better for the brushes. 5. Paper. (a) White rough paper is the most highly desired. (b) White drawing paper 12"x18" is also satisfactory. (c) Manila paper. Also other suggested materials and helps: 1. Tube water color. 2. Sponge—to be used to help remove any color which you may have gotten on the paper by mistake. 3. Brush holder. 4. Drawing pencils to be used for sketching in the picture. 5. Eraser—soap eraser to remove all pencil lines after the painting is finished. 6. Drawing board or stretcher on which to put the paper. 7. Water color easel. 8. Sketching stool. 9. In removing the cap of a tube, when the cap on a tube of paint sticks, do not twist it, but light a match and heat the cap.

If we can take time to show the first grade beginning child to write correctly and well, why can't we take a few minutes to explain the correct way to hold the brush. For the first few times the child should experiment and get the feel of the brush. This may be done by having a lesson in brush stroke design, letting the thickness, and thinness of strokes, straight, and curved lines be in the design. At this time color will not be so important but quickness and sureness of strokes will be the main objective. Then in another lesson do a similar exercise letting color and their combinations be just as important as the strokes. The manner of holding the brush when one is filling the brush with paint can go a long ways to help the painter. The most important fact to remember is that a brush should be held in such a manner that the fingers, hand, and arm work freely as a unit and do not touch the table as they do when we use a pen or pencil. Fingers down on the metal part of brush cramps ones style, and so the best results will be obtained if the brush is held about half way up the wooden handle.

When the brush is being filled by the artist he fills the brush with a dark color on the tip, a darker color on the top or widest part of the brush. Water may be used instead of a light color. Color used in this manner has charm and clear quality.

Although the materials, aids, and practices may seem professional they are very adaptable and practical for school classes in painting. By this time the students should be ready for an introductory lesson in landscape painting. Subject matter is very important for an artist can paint well only those things which he knows best. For example, in a rural section where most of children live on farms one naturally would not suggest as a subject "Skyscrapers."

Some skills in applying paint should be taught and through this guidance the children will begin to acquire their own technics. Some of the phases of technics with which the child is apt to have trouble are the covering of large space, such as the foliage, sky, mixing of colors, accents, lights, and darks.

In order to overcome the difficulties of covering large spaces one must be quick and sure. A wash is the best way to solve this problem. When laying a wash remember that water is the basis of that wash. Before starting a wash be sure to have enough paint mixed to cover the intended area, as it is always better to have too much than not enough. Begin by dampening the space you desire to tint with water. Then take the wash and tint the space as you like. This basic dampening will tend to make a smoother and richer wash. Always begin in the center with a drop of wash and work to all of the sides, removing the excess paint or tint in the center with a dry brush.

It is important with beginners that materials be handled in such a way as to encourage children to discover for themselves new and different ways of using paints. Plan materials so that they relate to one another. The supplies which are most likely to be used together should be near one another. In this way children may acquire a technic purely by accident. Another way to help children to obtain new ideas and handling of materials is to frequently hang exhibits of materials of their products. If you wish to acquaint your pupils with some new material, an exhibit arranged casually into an exhibit on a table in some corner of the room which is prominent, but not obvious, would get the desired results. Water color painting, if started in the lower grades, becomes as familiar to the child as a pencil. We know that free expression with water color is not nearly as common as it is with pencil.

FOR JUNIOR AND SENIOR HIGH SCHOOL CLASSES

OIL PAINTING

• It is sometimes asserted, and assumed in practice, that oil painting allows for incessant changes of mind on the part of its user. In contrast, watercolor is a medium for direct statement, permitting little or no alteration. To the delight of oil painters or daubers, oil paint allows for changes of the mind. These changes are covered up by the solid paint superimposed.

Oil painting was no sudden revelation. But how many inventions really are? In the time of the Greeks the painters of that time struggled with the problems of finding a reliable medium with which to mix their colors so that they would stick indefinitely and not lose their brilliance. Various things were tried, such as vinegar, white of egg and all sorts of strange mixtures, but none of these mixtures were successful.

This method was quite clumsy, especially if the artist had to paint on a wall. One can readily see that this method facilitated the artist working in the place where the painting was to be permanent. When the Greek oil painters painted on canvas, which was linen, he had to use a mixture of plaster of Paris and glue to size the surface of the canvas. (By sizing the surface is meant the process needed to cover or fill in the pores of the cloth. This is done so that the oil paints are not absorbed by the cloth.) This process is what the Italians called gesso. After this mixture was applied on the linen, the plaster of Paris was rubbed smooth with a piece of marble. As a rule a rough coat of green or brown pigment was used as an underpainting. There was no chance of scraping things off this stone-like surface or could one cover up an error by applying a new coat of paint.

However, back in the fifteenth century in distant Flanders two brothers by the name of Huybrecht and Jan Van Eyck began a new era in painting. The Van Eycks painted only religious pictures. Somehow or other it was their good fortune to think of substituting linseed oil for the old white of egg and vinegar. Although this style of painting started so many years ago, one thing is certain, these early workers were able to prepare their colors in such a way that they have been able to defy both time and climate hundreds of years afterwards.

In order to relate the following information to the above it is necessary to deal with the materials used in painting. In the public schools the water color brushes in the art department may be used for oil painting and still continue to be used for water color as long as the brushes are first washed in turpentine then rubbed on a flat piece of mild soap. This procedure is recommended for all oil-painting brushes as this method tends to preserve the bristles of the brush.

You may remember that the Van Eycks used linseed oil. Well, the artist who paints with oil colors always has a small container called a palette cup which is one inch or one and a half inches in diameter and three-fourths of an inch in depth. This is on his palette with linseed oil, which is used to mix with the paints. Turpentine is used to clean the brushes.

Oil painting is usually executed on canvas, cotton or linen or mounted on panels. This canvas may be bought already primed, but usually at quite an expense. The raw cotton canvas may be bought at any department store at much less expense.

The canvas bought, we are now ready to tack it on a stretcher or mount it on a panel. The standard sizes that are used by professional painters are twelve by sixteen inches, sixteen by twenty inches, twenty by twenty-four inches and twenty-four by thirty inches. Although one can buy regular pliers to stretch the canvas one can obtain very satisfactory results with just a hammer and ordinary carpet tacks. The thing to remember is to have the corners of the stretcher perfectly square and the wooden frame about one on a quarter inches wide and one-half inch thick. When stretching the canvas, have it cut about an inch larger on all four sides than the stretcher. Tack the canvas on the stretcher starting in the center working to each end, doing this on all four sides until the canvas is taut.

There are much less expensive materials that may be used as a substitute for canvas. Some of these are ordinary card-board, wall-board or masonite. The last two can be bought at local lumber yards. Of course, these boards must have a coating on them to prevent the board from absorbing the paint. An inexpensive coating is shellac. Even ordinary wrapping paper which is tough and not too absorbent, can also be used.

When painting for the first time, it is wise to use a sketch or picture done before in color or black and white. Sketching it in charcoal is not advisable. The primary interest at first is deriving pleasure from this painting experience. Perhaps even just a portion of one of these previous pictures would obtain the desired results from the standpoint of composition. At this time a formal lesson in brush technic might tend to crush the students desire to try boldly and honestly with this new technic.

It is quite interesting and startling at times to observe the similarity in a child's technic in crayon to his technic in oil. Students may acquire new technics by observing some child using an entirely different medium. For example, one student may be in another part of the room painting stage scenery with a sponge and the use of that sponge may give the child an idea for using his paint in a new and different way.

It may be taken as a general rule that the greater the mastery of the color the greater the number of colors that can be handled. However, for school purposes a simple palette is much more advantageous. Therefore the six colors which can be used most successfully are, flake white, aurora yellow, raw sienna, medium brown, black and blue. By mixing white and black the colors desired values and intensities of colors may be obtained. Also by mixing the colors themselves very desirable colors can be gotten.

Oil paints for a class approximately of fifteen, are quite expensive but a satisfactory substitute has been tried. This is a mixture of lineed oil with thick tempera paint. This has been found to work satisfactorily on wrapping paper tacked to a board. Water color brushes are used in this case.

An effort will naturally have to be made to remember that the progress from bad to good painting is the result of a mental development that in turn gives perception to the eye and knowledge to the hand. Oil paints are the most profound of the creative drawing mediums.

PERSONALITIES IN GLASSWARE

By SYBIL P. ODELL
Art Teacher
Norwin Union High School
Irwin, Pennsylvania

Typical Stiegel Glassware with enamelled decorations

• In early Colonial days there was not the immediate need for glass, for the Pilgrims used their pewter, wood or leather mugs and jugs. However, as early as 1609 there was a glass factory in Jamestown which was the first manufacturing adventure in America but it did not succeed because of the lack of competition and skilled workmen.

England watched her colonies very closely, and just as soon as they were venturing into a field that they could benefit by she sent over companies to investigate. In 1608 England sent over the second company of seventy, including eight Dutch and Polish glassblowers. These established a furnace at once and began to make glass, shipping it back to England as the first industrial export of America. For these hard working colonists glass was too much of a luxury to be profitable as it was much too fragile. Tragedy after tragedy fell upon these early glassmakers. The first London company of gentlemen were not willing to soil their hands and so starved to death.

After many ups and downs in the glassmaking industry, window glass became popularized and many different kinds of bottles were made for household needs.

During the eighteenth century glassmaking began to become more prosperous and the Wistarberg glass factory was the first successful industry in America. Wistar's primary purpose was to make window glass and bottles but as time went on he excelled in making many pieces showing great beauty in form and color. He used many different colors of rare beauty, dark blue, light blue, clear green, yellow and amber which is the rarest of all Wistarberg glass. This successful factory went on until the Revolutionary War when the effects crippled the business.

In the middle of the eighteenth century arrived a remarkable young man at Philadelphia named Heinrich Wilhelm Stiegel who got a job at the Huber's iron works where he worked himself up to the top. After his marriage to his employer's daughter he was made general manager and then things began to change. It was Stiegel who put an end to the Biblical designs on the iron-stoves, it was a waste of advertising space to him, and later had the inscription put in their place "Baron Stiegel is the man, who knows how to make stoves." Stiegel built himself a reputation for not just the stoves but he made apparatus for refining molasses which was sent to the West Indies. Just as he had a good knowledge in the ironworks, surveying, building, music, bookkeeping, and theology he also knew a great deal about the craft of glassmaking. However, he started this on a small scale with window glass and bottles and later did it on a large scale and employed thirty-five glassblowers. At full speed he turned out beautiful pieces of glass, both small and large, his "small glass" being especially attractive. He established wholesale and retail distributors in Philadelphia, Baltimore, New York and Boston and advertised widely, but with all his enthusiasm and ceaseless efforts Steigel's career came to an abrupt end. He became bankrupt, and was thrown in the debtor's prison. After his release he was a dejected man and eked out a poverty-stricken existence by teaching, doing odd jobs for anyone and giving music lessons, only to die a very melancholy man of fifty-six. Through Steigel's efforts to maintain his works he turned to the making of more useful and cheaper pieces such as medicine glasses, egg cups, pitchers and compotes along with the finer pieces of blue, green and clear glass such as wine glasses, decanters, candlesticks, tumblers, cruets, salt-cellars with enamelled decorations.

From time to time glass factories sprang up with the influx of more continental peoples, and traveled west to Pittsburgh to establish the first glass factory to use coal and later use gas. And now Pittsburgh still retains its important position in the glassmaking industry. The Boston and Sandwich firm was a very prosperous factory using machines in the making of pressed glass. One of the American characteristic pieces of glassware was the "cup-plate" which was the outcome of drinking tea from the saucer. The Boston and Sandwich produced these for just a few cents and decorated them with such patterns as the Fulton Steamboat, Log Cabins, portraits, eagles, and ships. This company existed with prosperity until 1888. It on this technic of the pressing process that our modern glass industry is based.

NATIONAL WAR POSTER COMPETITION

• So tremendous has been the response from all over the country to the National War Poster Competition that the closing date announced for October 15 has been extended one week. The Competition will therefore close Thursday, October 22. All posters to be eligible for prizes must be received at the offices of

National War Poster Competition
c/o Artists For Victory, Inc.
101 Park Avenue
New York City

on or before October 22.

A total of 1,500 signed entry forms has been received to date at Competition headquarters, with these forms (signifying intent to enter the Competition) coming in at the approximate rate of 100 daily. Urgent letters and telephone calls from artists and photographers have also been received, particularly from Texas and California, requesting that competition programs and entry forms be rushed to them. Art supply stores in New York and vicinity report such a demand for poster paper and material that many of them have had to restock several times. It is expected that the final count, when the Competition closes, will run many hundreds, perhaps thousands of posters.

Nine $300 war bonds will be given as prizes. In addition, every effort will be made to interest the United States Government and private industries in reproducing other posters in the Competition. In such cases the artists will receive the regular government payment rate for their posters. Business firms, public interest groups and individuals interested in obtaining quantities of any or all of the prize-winning posters for their own use, or in furthering their public distribution, may make arrangements with the sponsors to subscribe for the quantities desired.

The widespread interest in the Poster Competition is not confined to the artists and photographers of the country who intend to enter it. Donors of the prizes and contributors to the expense of the Competition represent a variety of business, professional and esthetic interests. The largest single donor to the Competition is R. Hoe and Company, Inc. of New York, the largest manufacturer of rotary printing presses in the world. This company has not only donated four of the war bond prizes and guaranteed full color reproduction of these posters in quantities but it has also underwritten a large part of the expenses of the Competition. R. Hoe and Company, Inc., recently awarded the Army-Navy "E," has a long record of war service to the country. Nearly one hundred years ago, in 1847, it built a three-inch cannon for the U. S. Army. Since that time it has converted its peace time manufacturing facilities into wartime use for every war in which this country has engaged. The four themes for which the Hoe Company has donated prizes are: **Production, War Bonds, The Nature of the Enemy,** and **Loose Talk,** all of them under the general sponsorship of Artists For Victory, Inc.

Four individuals have donated prizes and some of the expense money for themes under the general sponsorship of Council For Democracy. Sam A. Lewisohn, noted collector and author of a book and many articles on modern art, has donated the prize for the **Sacrifice** theme and has also contributed toward the expense of the Competition. Mr. Lewisohn, in addition to his art interests, is an industrialist and is officer and director of many corporations.

Thomas J. Watson, President of International Business Machines, philanthropist and patron of the arts, has donated a special prize for a separate slogan under the Sacrifice theme: **Sacrifice: The Privilege of Free Men.** In addition to the prize, Mr. Watson has also contributed substantially to the expense of the Competition.

Mr. and Mrs. Ellsworth Bunker have contributed the prize for the theme **The People are on the March.** Mr. Bunker, President of the National Sugar Refining Company, is a member of the Board of Directors of the Council For Democracy. Mrs. Bunker is very active in the volunteer service division of the Council.

Dwight Wiman, famous theatrical producer, has donated the prize for the theme **Slave World or Free World.** Mr. Wiman has been in the business of producing plays for two decades and has sponsored many hits, among them **The Road to Rome, The Command to Love, On Borrowed Time,** and the current musical comedy **By Jupiter.**

Through the cooperation of the Lithographers National Association, reproduction of the four winning posters under the general sponsorship of the Council For Democracy will be made by four leading lithographic organizations.

The National War Poster Competition, which closes October 22, opened August 15. It is sponsored by Artists For Victory, the Council For Democracy, and the Museum of Modern Art, with the cooperation of the Office of Civilian Defense, and with the approval of the Treasury Department, the War Production Board, and the Office of War Information.

Judges of the Competition are:

John Taylor Arms, Board Member, Artists for Victory, Inc.

Walter Baermann, Section of Volunteer Talents, Office of Civilian Defense.

Francis H. Brennan, Chief of Graphic Division, Office of War Information. Formerly Art Editor of **Fortune.**

Charles T. Coiner, Art Director, N. W. Ayer & Son; Consultant on Design, Office of War Information.

Stuart Davis, artist.

James T. Soby, Director, Armed Services Program, Museum of Modern Art.

Rex Stout, Chairman, War Writers Board; Board Member, Council for Democracy.

Monroe Wheeler, Director of Exhibitions and Publications, Museum of Modern Art.

Irwin D. Huffman, Production Manager of Arts For Victory, and Theodore S. Ruggles, Director of Visual Education, Council For Democracy, are directors of the National War Poster Competition.

The exhibition of the prize-winning posters will open as originally planned on Wednesday, November 11, at the Museum of Modern Arts, 11 West 53 Street, where it will be on view through January 3. It will then be sent on a tour of the country. The Competition is open not only to all artists living in the United States and its dependencies, but to photographers as well.

LEARN *about* COLOR *through* PEOPLE

By DEAN STAMBAUGH

● What is the most fascinating thing in this world, the most important, the one that boys and girls never tire of—themselves! One need only listen to their conversation, watch them alone and with each other to prove that this is an absolute fact. You do not need to be a genius to take advantage of it. Many teachers—art teachers included—pray for guidance. They look continually for something which will really catch the attention of their students and at the same time will have the right sort of educational value. Teachers like others overlook the possibilities of the opportunity which lies in their own back yard and mostly yearn for some foreign field for inspiration. Often the source of inspiration has this one lesson to teach us—use what is on hand, do what is needed. However, we will not be shown that we do have material and that there are needs to be met. All sorts of needs in our own situation. Instead of listing at great length principles, theories and their possible use after they have been taught, why not plunge into our work just as the people we are working with go at the things they enjoy—do it.

If we teach art we teach color. Do you agree that the best way to teach color is to apply it and not to make a complicated color chart—so complicated the children have neither the time nor the desire to use the facts learned? Color is too alive to let our people's only association with it be in the form of a uniform color chart. We ourselves are not uniform. Very little in nature is absolutely uniform. Color charts, however, have their place and use in our work. Handsome ones can be bought inexpensively, which will meet and fill any need for information we may have.

Buy color charts and explain them fully enough so that an intelligent use may be made of them, then for the time being forget them. Since it is a fact that boys and girls are interested in themselves primarily, let us begin our color teaching by making use of a problem that is personal in its application to each student. The class may be divided into the following main groups: 1. Blondes. 2. Brunettes. 3. Titians. Each one of these three main types may be subdivided into those having cool and warm coloring. This division can be accomplished by choosing first your main groups and then reseating the class according to their coloring. Within the main divisions, another division may be decided upon based upon the fact that one with a purple red cast is cool and one with a tinge of orange in his complexion is warm. To aid the students in making this decision the commercial and therefore exact color charts will be of use here. Naturally, there will be some cases which are difficult to class. Using again the idea of the personal angle the class can discuss these few difficult cases and class them correctly.

Our next step is to decide what colors are generally best for each group. If you are personally prepared to handle this—so much the better. In case you are not, here are some helps of a very general type. They are not all inclusive, neither are they laws which must always be obeyed. Use them, but please change them and supplement them whenever possible. The following material is used through the courtesy of the D. Appleton-Century Company, Inc., New York City, and is taken from their book "Your Clothes and Personality" by Mildred Graves Ryan. "There are certain general principles which will help:

1. The repetition of a color intensifies it. Therefore, if you have yellow hair, a yellow dress will make it appear even lovelier, but if you have a yellow skin you, of course, will never wear yellow because it will make you look as if you had jaundice. You first noticed this when you were a little girl and placed a dandelion or a buttercup under your chin to see if you liked butter. Of course you did, because the yellow of the flower was reflected in your face, bringing out the yellow tones. It is well to mention here that the normal skin is made up of either yellow tones or red tones. Naturally, it is the red tones which we want to emphasize.

2. Direct contract will also intensify a color. A bright red dress worn by a person with black hair will make her raven locks appear jet black.

3. The complement of a color also intensifies it. Pink cheeks will become more rosy if green is worn, but a sallow skin should never wear violet, because it will make it appear very yellow.

It therefore becomes necessary for you to analyze yourself once more as to your coloring, such as color of hair, eyes and skin tones. With this analysis, you can probably decide what colors look well on you without further help. Can you? List the colors that look well on you, and then, because there are so many variations of a color, try these colors next to your face, and see what they do for you. One way to do this is to use swatches of material or scarfs, or as a last resort crepe paper cut like large bibs. You will find that a shade or a tint of a color will usually be more becoming than the clear color.

There are always a few who think that they can wear any color. Of course, this is a stupid attitude, because it is utterly impossible. After a careful examination, you will find that the average person can wear only a few colors.

Another thing which makes the study of color harder for some is the fact that they do not belong in any general class. One person may have the skin and eyes of a blonde, but the hair of a brunette. This, of course, is due to the fact that his ancestry may be a mixture of several nationalities having different color characteristics.

The following suggestions may help in the selection of becoming colors:

I. Blondes—the general tone belongs to the orange family because of the yellow of the hair and the red of the cheeks. Therefore, their most pleasing colors are generally blues, blue-greens, and green.

a. Types:

1. Hair and skin neutral yellow of about the same value; lips pale; and eyes, pale green, blue or gray.

(a) should wear:

(1) Soft cool colors: grayed blues, blue-greens, greens, and blue-violet.

2. Hair vivid yellow; skin fair; red cheeks and lips; eyes, cool green, gray or blue.

(a) should wear:

(1) Similar colors to first blonde, but a little more vivid.

(2) Also red, red-violet, red-orange.

(3) Yellow, yellow-green, and egg-shell.

(4) Black.

3. Hair, light yellow; eyes, brown; fair skin; and red-violet lips and cheeks.

(a) should wear:

(1) Red, red-violet in all tones.

(2) Violet, blue-violet, and greens in grayed tones.

(3) Red-orange, golden browns, and yellow.

4. Hair, brown; skin, fair; eyes, cool blue, green, or gray; violet red in lips and cheeks.

(a) should wear:

(1) Grayed green, blue-green, blue, and blue-violet.

(2) Soft or dark violet and red-violet.

(3) Touches of soft red-orange and orange.

(4) Black and white.

II. Brunettes.

a. Types:

1. Hair, dark brown; skin, fair; red-orange or red-violet tones in lips and cheeks.

(a) should wear:

(1) Dark vivid tones of red-violet, red, red-orange.

(2) Neutral dark blues and greens.

(3) Warm beiges, browns, and egg-shell.

2. Hair, blue-black; skin, fair; cheeks and lips red with violet tinge; eyes, green, blue, or gray.

(a) should wear:

(1) Slightly grayed red, red-orange, orange-yellow.

(2) Black and white.

(3) Vivid dark blue, blue-green, green-violet.

3. Hair, dark brown, olive skin, dark eyes; pale orange-red cheeks.

(a) should wear:

(1) Dark red and red-orange.

(2) Warm brown and beige.

(3) All grayed warm colors.

4. Hair, dark brown; skin, warm with orange-red cheeks and lips, brown eyes.

(a) should wear:

(1) Vivid warm colors such as red, red-orange, orange, yellow, brown, red-violet.

(2) Beige, off white, black.

III. Titian

a. Types:

1. Hair, red-orange; fair and creamy skin; eyes, hazel, brown, blue, green, gray; lips and cheeks, red-orange or red.

(a) should wear:

(1) Cool colors — blue, blue-green, green.

(2) Beige, dark browns.

(3) Grayed yellow, orange, red-orange.

Can you find yourself in this classification? I hope so, because it may be helpful. In choosing colors, it is also necessary to consider your figure. You remember that warm colors are advancing ones, whereas cool colors seem to recede. Because of this, warm colors make the figure appear larger, while cool colors make it appear smaller. The same thing happens with light and dark colors. White makes the figure look much larger than black. Did you ever notice how large your feet look in white shoes? Though black definitely does make the figure look smaller, it does emphasize the silhouette and should therefore be worn by those having good figures. Medium colors seem to blend with the background and therefore do not seem to define the outline of the figure.

You have considered personal coloring and size as to its influences on your color selection, but it also seems best to think of it as to **age**, texture, and lighting effects. Vivid colors belong to your youthful days, and when you get middle-aged, be content with soft grayed tones. Instead of a red dress, wear a lovely soft rose tone. **Texture** plays an important part in the appearance of a color. Many colors which are delightful in a dull crepe are unattractive in other materials, satin for instance. Yon can conceive of wearing a red crepe dress in the daytime, but can you imagine yourself in a bright red satin dress appearing on the street. The best way for you to make a study of this phase of color is to use swatches of material in different textures and colors. Try them next to your face, and see the effect. Little consideration is given to the **effect of light** on color. Theatrical people have made a great study of this in order that the costumes should be interesting. Many times a blue dress looks green on the stage because of the artificial light. Daylight is by far the more trying, and therefore all colors should be tried on in this light. Artificial light has a yellowish influence which has a subduing effect. Candle-light is supposed to be the most flattering. From this, you can conclude that brighter colors may be used in the evening rather than during the daytime.

None of us can afford to throw away what he has or to purchase an entirely new wardrobe at a moment's notice. Any teacher that is a human being possesses the tact to handle the problem which now must be faced, that of discussing the clothes in the possession of the students. Boys and girls who have been properly trained are frank. So much so that sometimes we teachers are breathless for just a moment, but no longer. Why not be as sincerely frank and return the compliment which has been paid you. Frankness of the right type is not discourtesy, although it is often considered as such. In every class there are a few rugged individuals who really enjoy being guinea pigs for an experiment. Choose one of these and ask the student's permission to discuss his coloring and clothes as a class problem. This may be repeated with an example of at least the three main groups coming up for class discussion and decision.

With this much aid your class will now be able to finish the record of their type, coloring, cool or warm, and what to do about it in a general way. Use at least two periods for the discussion of your problem cases. Here again you will have certain decisions to help individuals make that will clear up most of the remaining doubts in the minds of the entire class about this problem. Since our concern here is color, it has been stressed, but you will find that the type of clothes which is becoming must be discussed because the children will demand it.

The members of your class have enough background at this point to choose their own clothes and to help each other. Why not stage a fashion show? If you are in a small city or a large city the better stores are usually willing to cooperate. It is a good idea to talk over very carefully with the store people your purpose in giving this type of program. It is sufficient to talk over the type of clothes to be worn with the models who will then choose their own outfits.

The more casual the program the better. It would be a good idea to have at least three scenes. A picnic or a hike might be the first one, a sports event with resulting refreshments at a student's home and perhaps a social event, or the preparation for one to show clothes for evening. If these scenes are discussed carefully with the models and a few important key sentences are worked out they will take care of the rest. When a program of this sort is used, it is advisable to have two announcers, who set the scene verbally, and at intervals describe certain outfits being worn spacing their comments between the talk by the models. At the end of the program if you wish to talk briefly about the model's type and why they wore certain colors, fabrics, and styles it will probably be of keen interest to the other people in the assembly which should include your superintendent, supervisor, and parents.

SUGGESTIONS FOR ELEMENTARY TEACHERS

VITAMIN A(rt)

For An Enriched Curriculum

By CLIFTON GAYNE, JR.
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Art in War-Time Education

● This year the schools of our country have opened not as institutions apart from life but as functional units geared to a country intent on winning the greatest war history has ever known. Teachers everywhere in addition to cooperating directly in sugar rationing, first aid and other related activities, are fulfilling educational responsibilities which are of even greater importance. We look to our schools to emphasize the following objectives.

1. Study and discussion directed towards gaining a greater understanding of the nature of this war and its significance to human beings all over the globe. 2. The preparation of our students to face the problems which we must solve to attain the benefits of peace when it comes and inspiration for them to prepare themselves to make whatever contributions they are best fitted to make to the world of the future. 3. The development of the school as a clearing center for individual contributions to activities directly related to winning the war.

Obviously, if we are to accept the objectives above, or others like them as valid emphases for education to stress, we cannot devote precious time to carrying on art activities which have no relation to these aims. Now is our opportunity to show how art does make contributions to all of these aims.

Our first concern should be with the relationships which exist between art and other areas of life. We must determine to our own satisfaction just what is the significance of art in human affairs both in war and in peace. Philosophers, critics, students of government and commentators of all kinds are attempting to clarify this problem in books, magazines and occasionally even in the newspapers. The more help one receives on this problem the better, but eventually everyone has to fall back on his own judgment in order to clarify his personal position. All one needs to do is to try honestly and objectively to evaluate the contribution which art has made to life.

It is interesting to try to think of life devoid of all art. Doing so is likely to make us agree with those who think that art is that quality which raises man above the level of animals.

We, as teachers and as intelligent human beings must keep our eyes on the contributions which the artist is making to our world from day to day. Our expressive painters are probing into the meanings of life and are giving us their interpretation of them. Our architects and designers are developing art forms in response to our demands, and out of them is growing a distinct and vigorous American art expression. Our clothing designers and furniture designers are experimenting with new ideas and new materials which are shaping our tastes and influencing our modes of living. Our dramatists and moving picture directors are struggling to create a truly American art of the theatre, not to glorify nationalism, but to enrich the creative possibilities for life under democracy.

Most of us have our eyes on the world that is to arise from the ashes of the one being destroyed about us at this moment. Most of us agree that it is likely that we are on the very threshold of civilization when we speculate on the world that man can construct. We visualize cities planned for rich human beings, transportation by air available to everyone, opportunities to devote ourselves to the work which we are best fitted to do with enough income to participate in the things which interest us most. The Atlantic Charter, and the New Bill of Rights of the National Resources Planning Board have made these visions more tangible. But it is to art that we look for specific guidance in these blueprints for the future. Well-planned cities, adequate housing for all, the thousands of products and ideas which will create the background for the life we hope to

First Award, Patriotic Poster Contest, Won by Henry Knoepeler of the Ottmar Mergenthaler School of Printing, Baltimore.

attain are being given tangible form on the drawing boards of our men with the creative imagination to bring a new world into being. We in education must be alert to the contribution that these men are making and must help prepare our citizens to appreciate their efforts and give them the necessary support when it will be required.

It is necessary to include art in any study of the civilization which is now passing through its great crisis. It is thrilling to contemplate the constructive possibilities to be unleashed after the war. But all of us are now faced with the urgent necessity of making a direct contribution to winning the war. We are impatient with indirect measures no matter how valuable. We are justified in asking how art can serve us for this purpose.

Answers to this question are not to be found in most textbooks or courses of study which were prepared for a world at peace. We must look to the artists and their organizations to see in what ways they are serving their country. The details are being reported in many news sources including other pages of this very magazine. As a reminder we can mention briefly a few: diagrams, illustrations, and models to teach military tactics to soldiers as well as air raid and first aid procedures to civilians; camouflage of military and industrial objectives; decorations for soldiers' recreation centers; color schemes in factories which increase production with a minimum of fatigue; posters to stimulate enlistments, to increase sale of defense stamps and bonds, and to remind a nation at war either to do or refrain from doing a thousand actions which have a direct connection with winning the war; cartoons which simplify and dramatize important issues and events. Another interesting example is the animated cartoon which the Disney studios are producing for the army to teach aerial and tank warfare as well as other information which soldiers must know.

All of these activities and many more suggest possibilities for worthwhile art projects in the elementary school. Here are opportunities to channelize the patriotic excitement of children in a constructive fashion. They will learn that art can help them express their ideas more forcefully and assist them in doing better many things which they are anxious to do. It will be interesting to keep posted on competitions which are announced from time to time in DESIGN and then be on the lookout for the winning designs. When ARTIST FOR VICTORY, the government or some other groups specifies the requirements for a needed poster, suggest the problem to the class. After the winning designs are available analyze them with the children to see in what respects they are similar to those of the class and in what respects different. In most cases the children will be inspired to find how simple the best designs are.

As schools become more and more integrated with the communities developing as local points for local cooperation, many needs will arise which the children can help fill. Posters, signs, labels, diagrams, models, decorations are but a few things which they can be called on to contribute. A study of the community during war can lead to suggestions for camouflage for important objectives, plans for the utilization of unused land, buildings and other local resources, plans for civic improvement to begin immediately after the war, the collection and utilization of waste materials and many other important details.

POSTERS FOR VICTORY

No doubt every schoolroom in the land has been already called upon to make posters and must expect more such calls. Frequently the poster problem is either unnecessarily complicated or approached as dull routine. In neither case is the activity enjoyable or the result gratifying. A fresh point of view is sometimes difficult to get on a problem which has been done many times. Many school posters look like just that because the teacher has taught too well. She has started the project with a very definite idea of what she expected from the children and then led them to do it. The memory of one person, the teacher, of what posters in the past have looked like set the mold to which ideas and judgment of the children had to conform.

Now the creative artist approaches the problem from a different angle. He, too, remembers posters he has seen but instead of trying to conform to them he strives to produce something which is **different.** We must remember that the first function of the poster is to attract attention. Our attention is most easily attracted to that which we are not prepared to see. Therefore it is more important that a poster give a visual shock to the observer than it is that the poster epitomize all the rules of harmonious restraint which might be expected in other types of art expression.

The poster carries a message—simple and direct. The force of that message should not be obscured by unnecessary additions for the sake of "artiness" or to conform to pictorial standards established for painting or illustration. Any technic is justifiable by which a symbol adequate to carry the message is developed.

Present day posters would horrify some academic purists, who insist on the inviolability of any given technic. Today we are quite accustomed to mixed technics with photography, drawing, painting and collage in many combinations. The rule that prevails is **"does it work?"** If it attracts our attention then puts across its message in an unexpected way, it certainly does work. Collage and photo-montage have unlimited possibilities in school posters, especially in these days of shortages of more conventional art materials. Photographs and actual textures frequently present facts in a more startling and original way than do laboriously produced drawings. In addition these technics put the emphasis on the importance of the idea rather than on discouraging technical difficulties.

Many teachers have thought that once formal balance had been achieved in a poster a difficult but necessary task had had been accomplished. Actually formal balance is the most obvious kind of arrangement which offers no surprise and very little satisfaction to most sensative people. It makes a poster recede into its background rather than attracting the necessary attention. It is more important that the arrangement of elements in the poster design be interesting and unusual.

Interest is added if the spaces in the design have differing relationships in proportion rather than if they are evenly divided throughout the whole area. A sense of movement from one element to another is more appropriate to the use of a poster than is a dignified static arrangement. In general the arrangement should suggest that the designer had the courage to experiment with many possibilities and that his final choice was one dictated by sensitivity and a feeling of "rightness" rather than by following a strict rule.

The same generalizations apply to color. If the colors attract attention, help express the idea and look as if they belong together while still being a combination which one is not quite prepared to expect, the success of the poster will be assured.

Approached as a professional designer would tackle the problem, the ubiquitous poster can let a fresh blast of originality and enthusiasm sweep through the schoolroom.

Are You Aware?

We assume our readers need all the help they can get and that anything in the way of new ideas, materials and devices are all extremely valuable. This department is anxious to offer several useful "leads" that teachers and students who read the magazine may be kept informed of recent developments in the field of Art.

MAKING OF A PHOTOGRAM WITH LIGHT

● Here is something that should interest art teachers and their pupils. The basic principle of photography—i. e., the action of light on certain metallic salts—was shown in pictures made without camera or lens in an exhibition **How to Make a Photogram** at the Museum of Modern Art, recently. This camera-less, lens-less process was employed in the earliest days of photography when in 1802 Thomas Wedgwood and Sir Humphrey Davy of England made silhouettes of objects placed over sensitized surfaces and exposed to the light. This process was revived in 1918; its greatest modern development was achieved by Man Ray, the Philadelphia painter and photographer who studied and worked chiefly in Paris.

Two of Man Ray's photograms will be shown in the exhibition. All other photograms shown are by members of the School of Design of Chicago, whose Director, L. Moholy-Nagy, designed the exhibition in collaboration with Georges Kepes and N. B. Lerner for the Museum's Department of Circulating Exhibitions.

A photograph is the recording of an image projected on a sensitized film or plate in a box by light transmitted through a lens. Sensitized paper, without benefit of lens or camera, will record a range of tonal values (i. e., a photogram) when exposed to light in a darkroom after being partially covered with an object or objects. By using transparent, translucent and solid objects flat, square, round, cylindrical or other shapes a variety of tones may be obtained.

To show the relationship between photograms and photographs the exhibition begins with **photographs** in which the photographer has recorded the interplay of light, shadow and reflection in intricate patterns made by objects clearly recognizable in the photograph. By concentrating on the light patterns in the photograph, the visitor is led to see the next step toward photogram-making. The succeeding panels in the exhibition are devoted to variaus types of photograms and how they are made.

The process is clearly demonstrated in the exhibition, which consists of panels on which photograms in abstract designs and strange patterns are mounted side by side with the simple objects which are used to intercept the light and thereby form the shapes of the photogram. Some of these objects are a pine cone, an egg beater, pieces of broken glass, twisted strips of metal, an artificial flower, tinsel and perforated cardboard, toilet paper roll and drinking straws, marbles, rubber bands, strips of metal and a washer. All of these objects are shown on panels with the finished photograms; in some cases both a positive and a negative print are shown. Other photograms in the exhibition have been made by using watch parts, eggs, wire netting, wood shavings or spirals, the shadow of a hand and even watercolor, oil paints and other liquids placed between plates of glass and exposed to light.

How to Make a Photogram is returning to New York after a tour of eight cities where it was sent by the Museum's Department of Circulating Exhibitions. It will circulate again after it closes at the Museum on October 18.

OPPORTUNITIES FOR WOMEN WITH ART TRAINING

● War is creating unprecedented opportunities for women with art training, according to the dean of the Cooper Union Art School. The government has joined private business and industry in opening more channels of art expression than have ever existed before. Even the age old barriers against women in engineering are being swept away.

"There will be nine calls to the drafting bench and designer's board for every one to the painter's easel," Dean Clark says. "Fortunately, modern art education has broadened its scope sufficiently to enable graduates to take the new demands in stride."

"Business organizations that widely advertised their wares a year ago find no need to merchandise the guns, tanks, and airplanes now rolling out of their factories. Potential purchasers of art are putting their surplus funds into war bonds and stamps. Styles have been standardized, thus reducing the number of openings for textile designers and stylists.

"On the other horizon loom new and greater opportunities for artistically adept young people, especially women. Traditionally male-minded engineers who used to ban women from their offices and shops are now courting female draftsmen and designers with tempting offers of employment. The government, in order to release able bodied men for military service, is seeking women who can wield a brush or a drawing pen."

As a sign of the engineer's changing attitude toward women employes, there is the case of a New York firm of naval architects which a few months ago hired its first woman draftsman, a Cooper Union art student. Since then, six of the girl's classmates have been given similar jobs in this organization. Other firms that have hired Cooper Union women students this year for the first time include a sheet metal company and several aircraft factories. The Army also has been opening new opportunities for artists and designers in its ordnance division. It is true that the social order in this country has been veering toward more and better opportunities for women ever since the last World War. But this year, with its inevitable replacement of men with women, has given the old order "a violent shove."

Dean Clark doubts whether the old fashioned art school, "with its promise of a four-year mental holiday," could have equipped students to step so readily into the new situations that have arisen since the United States entered the war. "They couldn't compare with modern schools in versatility of training," he explains.

"Students now learn to work with many tools and in all media. Women, as well as men, learn the fundamentals of drafting, the principles of architecture, the utilization of space. They also learn to work with wood, metal and plastics. It is this versatility of training that makes modern art students so readily adaptable to changing demands for their services."

Art students make good draftsmen as they can readily pictorialize the rendering of data and statistics. "Their imagination, intuition, and interpretive talents are already developed to a point of high usefulness before they leave art school. With a little training or practice in the use of instruments they frequently are the match of skilled engineers.

"The average woman's intuition, admittedly superior to the male's, gives her a very definite and useful advantage in drafting and design. Male engineers trust only logic based on extensive research; the woman gets directly at what is needed by using a liberal dash of her intuition."

Companies which have recently employed women for engineering jobs formerly held by men report that the change has been satisfactory in every way, Dean Clark says. "Engineers have found that women have infinite patience in dealing with details. They also have discovered that women employes have a workmanlike attitude buttressed by the realization of new responsibilities born of a nation at war.

"But not every art student leaving school this June will find work directly connected with the war effort. Curtailment of national advertising has reduced the number of jobs that will be open in advertising agencies or in the firms that service them. However, a whole new sphere of commercial art is developing to take up the slack in advertising work.

"Publications now recognize the full potentialities of visual education in which statistics and other data are represented pictorially. Many business organizations are presenting their annual reports and financial statements in art form. The government, too, has found the use of symbols an effective and economical means of getting its messages and reports across.

Then, there is the perennial demand from the business man who suffers from an inferiority complex wherever art is involved. He still is completely dependent upon picture-minded people for his merchandising, which may run the whole gamut of displays and signs. So long as products are sold under conditions of free enterprise and competition, the artist will be in demand for service to the commercial art market."

MODERN ART EXHIBITIONS

● After a Summer attendance of almost fifty per cent greater than July and August of 1941 the Museum of Modern Art will open a Fall schedule of exhibitions that will include two major one-man shows in painting and sculpture, two big exhibitions of prize-winning posters, and a large and comprehensive painting exhibition of portraits which will emphasize and clarify the different modern approaches used by twentieth century artists in the portrayal of individuals.

In announcing the new schedule Monroe Wheeler, Director of Exhibitions for the Museum, commented on the value of art in wartime. Mr. Wheeler said:

"Art is the great medicine of the civilized mind, and in war all of us must keep our minds and our spirits healthy and well balanced. As every fighting man knows, there must be recreation and relaxation amid the confusion and strain of war. The enjoyment of our heritage of art and the participation in its new development, day by day, is one of the least costly and most wholesome of human stimulants.

"The Museum has been highly praised for its current **Road to Victory** exhibition; other displays pertaining to the war effort are in preparation. Posters, since they reach millions of people, are an important part of the technic of modern war, and the Museum is showing this autumn the results of two great competitions it has sponsored. These competitions were undertaken to help our Government wage an effective campaign to awaken and warn and unify the still slumberous mentality of people in greater danger than they as yet realize."

In addition to its own program of exhibitions and publications, the Museum is at present serving six Government departments and agencies in advisory and technical capacities relating to the promotion of the war. These are the War Department, the Civil Aeronautics Authority, the Office of War Information, the Coordinator of Inter-American Affairs, Library of Congress, and the Office of Civilian Defense. In a number of instances the staff of the Museum has executed in its offices and workshops projects proposed by the Government.

On September 16, the Fall schedule opened with two comparatively small exhibitions: **Modern Architecture for the Modern School** and **How To Make a Photogram.** Both of these have been assembled by the Museum's Department of Circulating Exhibitions primarily for showings throughout the country, but they will be on view to the New York public through October 18.

On September 23, the New York public was given a preview of **The Americas Cooperate,** an exhibition prepared by the Museum at the request of the Coordinator of Inter-American Affairs. This is one of five duplicate exhibitions executed by the Museum to show graphically by means of photographs, blowups, diagrams and labels the rich resources and natural products of the Latin American nations used by the United States: drugs from Brazil; copper from Chile; mercury from Mexico; manganese from Brazil. Cuba and Mexico; and rubber from Brazil and Venezuela. These exhibitions will be sent by the Coordinator's Office all over the country to be shown in public places such as libraries, railway stations, city halls and so on. A duplicate exhibition will be shown simultaneously in the Library of Congress, Washington, D. C.

On October 21, prize-winning posters from all the nations of the Western Hemisphere will open at the Museum. Three weeks later, on November 11, the results of the National War Poster Competition will be shown, the two exhibitions forming what will be probably the largest display of prize posters ever exhibited.

On October 28, the Museum will open two one-man retrospective exhibitions: **Tchelitchew Paintings and Drawings** and **The Sculpture of John Bernard Flannagan.** On December 2, a variation of the Museum's usual pre-Christmas Useful Objects exhibition will open as **Useful Wartime Objects.** And on December 9, the Museum's largest painting exhibition of the year will be presented: **Twentieth Century Portraits.**

The Museum's complete exhibition schedule from September 1942 to January 1943 is as follows:

Sept 16-Oct. 18—Modern Architecture for the Modern School. Directed by Elizabeth Mock; How to Make a Photogram. Directed by L. Moholy-Nagy.

Sept. 23-Oct. 20—The Americas Cooperate. Directed by Herbert Bayer.

Sept. 30-Nov. 1—New Acquisitions.

Oct. 21-Jan. 3, 1943—United Hemisphere Posters.

Oct. 28-Nov. 29—Tchelitchew Paintings and Drawings. Directed by James Thrall Soby. Catalog by James Thrall Soby.

Oct. 28-Nov. 29—The Sculpture of John Bernard Flannagan. Directed by Dorothy Miller. Catalog by Carl Zigrosser.

Nov. 3-Dec. 13—New Acquisitions.

Nov. 11-Jan. 3—National War Poster Competition. In cooperation with Artists for Victory and Council for Democracy.

Dec. 2-Jan. 3—Useful Wartime Objects. Directed by Alice M. Carson.

Dec. 9-Jan. 24—Twentieth Century Portraits. Directed by Monroe Wheeler. Catalog by Monroe Wheeler.

Dec. 16-Jan. 19—New Acquisitions.

Exhibitions in the Young People's Gallery will be as follows:

Sept. 23-Oct. 9—People in Modern Painting.

Oct. 14-Nov. 10—Public School Art of Two Cities (New York and Chicago).

Nov. 18-Dec. 10—Children's Painting and the War.

Dec. 16-Jan. 17—Children's Festival of Modern Art.

ARCHITECTURE FOR THE MODERN SCHOOL

● The latest development in elementary school architecture embodies the intimate and personal qualities of the little red schoolhouse of our forefathers. The importance of modern architecture in meeting a child's psychological as well as physical needs will be shown in an exhibition **Modern Architecture for the Modern School** which opened to the public recently at the Museum of Modern Art.

The exhibition has been designed by Elizabeth Mock for the Department of Circulating Exhibitions, which will send it on a tour of schools, colleges and museums throughout the country after it closes at the Museum of Modern Art on October 18.

The exhibition consists of 40 enlargements of the best modern schools for the elementary grades, a scale model, and 30 panels with drawings, photographs and explanatory labels which contrast the old and the new methods of elementary education and show the contribution modern architecture can make to modern education. Examples of good modern design are shown not only in schoolhouses of the United States but in those of Brazil, England, France, Sweden and Switzerland. A few non-elementary schools are shown, which present different problems but similar principles of design. Solutions of the problems of school-building brought about by priorities in materials and stoppage of non-essential construction are also considered.

Mrs. Mock, designer of the exhibition, comments on its purpose as follows:

"Educators today are very much concerned with child psychology, but they often forget that the child's sense of unity and security, his appreciation of honesty and beauty are affected by his school surroundings as well as by his school activities.

"The purpose of this exhibition is to show that the elementary school should be designed in relation to the child's psychological as well as his physical needs. Not only should it provide spacious, well equipped, conveniently related rooms and plenty of light and air—these requirements have long been recognized even if they have not always been met—but it should be a place where the child can feel that he belongs, where he can move in freedom, and where he can enjoy immediate contact with the outdoors.

"For these reasons the really modern school should be a rambling, child-scaled, one-story building, gay and friendly, direct and unpretentious, that welcomes the outdoors as enthusiastically as the old-fashioned school sought to exclude it. Instead of faking the architecture of other times and places it should offer children the very real experience of good contemporary architecture."

Some of the schools shown are:

School Architecture Begins to Catch Up with New Educational Methods—

Bell School, Los Angeles, 1934-35. Richard J. Neutra, architect.

School at Ross, Calif., 1941. Carl F. Gromme, architect.

Larkin School, Monterey, Calif., 1939. Robert Stanton & Thomas B. Mulvin, architects.

Consolidated School at College Station, Texas, 1940. Finney & Langford, architects.

School for Crippled Children, Denver, Colo., 1939. Burnham Hoyt, architect.

Hessian Hills School, Croton-on-Hudson, New York, 1931. Howe & Lescaze, architects.

Grade School, Northville, Mich., 1936. Lyndon & Smith, architects.

Crow Island School, Winnetka, Ill., 1940. Eliel & Eero Saarinen; Perkins, Wheeler & Will, architects (with scale model of typical classroom unit).

New Problems and New Solutions in Wartime

Carquinez Heights School, Vallejo, Calif., 1941 (FWA). Franklin & Kump, architects; W. W. Wurster, consultant.

School at Garden City, Mic., 1942 (PBA). Lyndon & Smith, architects.

School-Community Center at Woodville, Calif, 1941 (FSA). Vernon DeMars, chief architect.

School-Community Center at Center Line, Mich., 1942 (USHA). Eero Saarinen, architect.

The Non-Elementary School

Kindergarten, Northville, Mich. Lyndon & Smith, architects, 1936.

Nursery School, Kensal Heights, London, England. E. Maxwell Fry, chief architect, 1936.

Junior High School. Ralph Waldo Emerson School, Los Angeles. Richard J. Neutra, architect, 1936.

Trade School, Bern, Switzerland. Hans Bruchbuhler, architect, 1939.

High School. Acalanes Union High School, Calif. Franklin & Kump, architects, 1940.

High School, Ansonia, Conn. William Lescaze and Vernon F. Sears, architects, 1937.

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State of Ohio, County of Franklin, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Alan C. Tracewell, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Design, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date showing in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to-wit:

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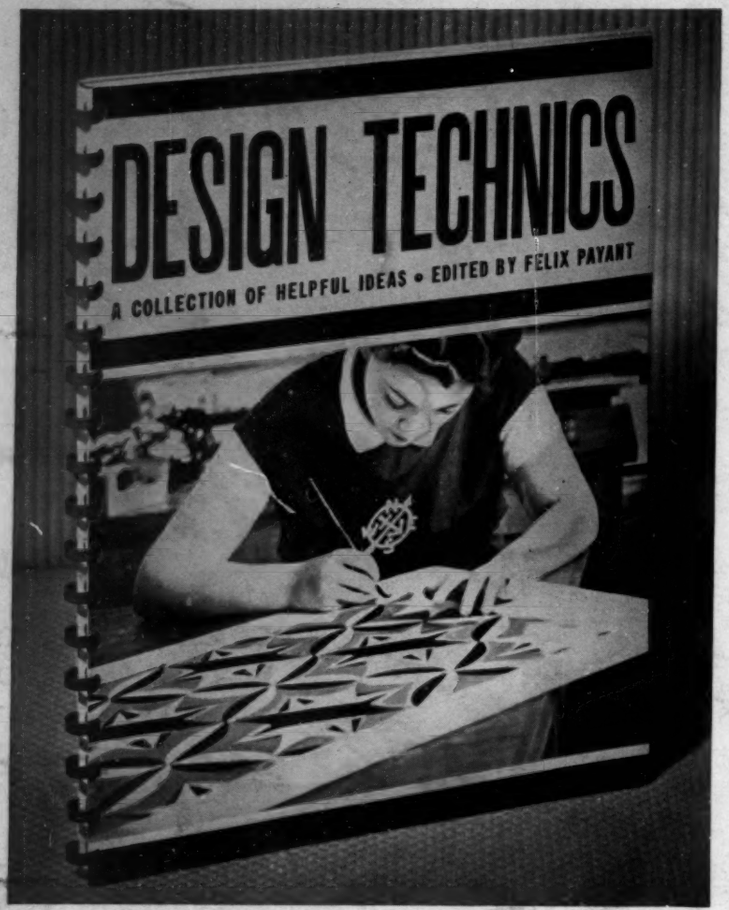

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